A BOOK OF ENGLISH
PROSE

COMMENTARY

ON

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EDITED BY

H. G. RAWLINSON, C.I.E.

FOR THE UNIVERSITY OF THE PANJAB

BY

ASGHAR ALI, QURESHI

M.A., B.T.

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CONTENTS

1. THE BATTLE OF BANNOCKBURN

Sir W. Scott (1771-1832)

Life : Scott was born on August 15, 1771, at Edinburgh. His father was a clerk in a court of law and his mother was the daughter of a well-known physician. As a child, he was delicate and ailing (بیمار). At the age of three, he was sent to his grandfather's farm in the Valley of the Tweed. There he listened to the tales told by the shepherds. When his health improved, he was sent to the High School at Edinburgh where he read a lot. As a boy, he related stories to his companions. Even when he began to practice as a layer he told stories in a wonderful manner.

He travelled a lot in Scotland, saw ancient monuments (پرانی عمارتیں اور یادگاریں) and gathered a lot of information about the Highland chiefs. He began to write peetry in which he sang about brave deeds of the Scottish patriots and notorious (بدنام) highwaymen (ڈاکو). *The Lay* (*song*) *of the last Minstrel, Marmion, The Lady of the Lake* are his famous poems. Scott left writing poetry when Byron came in the field. Then he began to write romantic (رومانی) novels. No one could surpass him in that sphere (دائرہ). *Mayerley, Guy Mannering, Rob Roy, The Antiquary, Old Mortality, Ivanhoe, Talisman, Quintin Durward, Red Gauntlet, The Heart of Midlthian*, etc. are his chief novels.

Scott was created a baronet in 1820. In his old age his liabilities (قرض) increased. He had to pay a debt of £1,30,000. He worked very hard and paid off the whole of the debt. His health was impaired (اس کی صحت خراب ہوگئی). He got an attack of paralysis (فالج) and as a result of it died after a prolonged illness (لمبی بیماری).

His Style. His novels bring the past vividly (واضح طور پر) before us. He loved the soil, especially the heather-grown plains. He delighted in the colour and the movements of by-gone times. Scott was a very good story-teller. His style is verbose (contains too many words) and his sentences are generally long.

Substance

Edward II succeeded his father Edward I. Edward I was a wise king. Had he lived, he would have conquered the whole of Scotland. He would have crushed Robert Bruce and would not have given him the time to re-conquer the country and drive the English out of Scotland. Luckily for the Scots, Edward I died. Robert Bruce wrested (چھین لئے) most of the Scottish towns from the English. The only important town in the possession (قبضہ) of the English was Stirling. The Governor of the town came to London to inform Edward II about the situation. Edward II was a pleasure-loving King. He, however, gathered a large army of one hundred thousand and proceeded to give battle to the Scots, king Robert Bruce also mustered (جمع کی) an army of thirty thousand strong. The English army was better equipped (سامان بہتر تھا) than the Scottish army. Robert Bruce had the advantage of loyal and (وفادار) patriotic generals.

He brought down his army to Stirling and encamped (خیمہ زن ہوا) on a plain near the town. He was aware (با خبر) of the superiority (برتری) of the English in arms (سامان جنگ) and number. He was a very experienced general. There was a marshy (دلدل والی) ground over which the English force had to march. He got knee-deep holes dug in the ground. He got them filled with bushes and covered with grass. Then he ordered the servants to hide behind a hill. The battle began on the twenty third of June. As Robert Bruce was inspecting his army, an English knight came galloping (گھوڑا دوڑاتا) on his horse. He

thought that he would pierce (چھیدنا) the Scottish king with his lance (برچھی). Bruce saw that. He permitted the knight to approach him. As he was about to transfix (زخمی کرنا) the king with his spear (بھالہ), he moved his horse nimbly (پھرتی سے) on the one side. The king gave a severe blow with his battle-axe on the halmet (خود) of the knignt killing him instantaneously (فوراً). The actual battle began on the next day. The English archers (تیرانداز) rained arrows on the Scots, killing a large number of them. They were armed with spears and battle-axes. Robert Bruce ordered his men to rush into the lines of the English soldiers. The English archers could not shoot. The Scots began to fight hand to hand. They killed a large number of the enemy soldiers. The English cavalry (گھوڑوں پر سوار فوج) advanced to help the archers, but their horses sank into the pits. There was confusion (افراتفری) in the English ranks. It was with great difficulty that Edward II managed to fly back to England. The battle of Bannockburn was one of the most decisive battles of the Anglo-Scottish history. The waves (موج) of conquest of Scotland by the English was stopped. Scotland gained liberty (آزادی) under the able leadership of King Robert Bruce, the greatest Scottish hero after Wallace.

Summary

The last Scottish town under the English : Edward I died before accomplishing (حاصل کرنا) the complete subjugation (فتح) of scotland. He was succeeded by Edward II who proved to be a worthless successor of his illustrious (مشہور) father. The death of Edward I was a blessing for the Scots. Their leader and king, Robert Bruce snatched (چھین لئے) all the towns under the English from them. The result was that only the town of Stirling was left in their possession (قبضہ). Edward II was more interested in his favourites (منظور نظر) than the conquest of

Scotland. The Govenor of Stirling Sir Philip Mowbray came to London to inform the king that if force (فوج) was not sent to relieve the town it would have to be surrendered.

Edward II marches on Scotland. Edward II gathered a huge army. It numbered one hundred thousand men. Bruce managed to raise thirty thousand men. The English soldiers were better mounted (ان کے پاس بہتر سواریاں تھیں) and militarily equipped (جنگی سامان زیادہ تھا). The Scottish soldiers were loyal. They were fighting for their independence. Besides Robert had experienced generals who were used to fight under handicaps (سخت تکالیف میں لڑنے کے عادی).

The stratagem (حکمت عملی) of Robert Bruce. Robert Bruce knew full well that the English army was better armed and was numerically (تعداد میں) stronger. He was a very wise general. He brought his army to Stirling. He led it into a plain near the town. He placed his army on the rocky banks of the stream of Bannockburn where one of the most decisive (فیصلہ کن) battles of history was fought. He did two things which eventually (انجام کار) resulted in the complete defeat of the English army had to march over boggy (دلدل والا) country. It was intersected with streams and rivulets. Robert Bruce ordered holes to be dug in that ground. Those knee-deep holes were filled with light brush wood (جھاڑیاں) and then covered with grass. The tract (زمین کا ٹکڑہ) looked like a level piece of ground overgrown with grass. He was sure that when the English cavalry passed over the ground, their horses would fall into the pits. Their riders would also tumble (گرنا). Thus they would be rendered helpless. Secondly he ordered the servants who had come with their masters to hide themselves behind a hillock. It was later on called Gillie's Hill, i.e. the Hill of servants. Those two devices (ترکیبیں) proved of immense (بہت زیادہ) value to the Scottish army.

Randolph's bravery: Randolph was the nephew of Robert Bruce. The king posted him to the east of Stirling Castle so that no help might come to the town. Bruce sent Douglas to reconnoitre (to go near the enemy forces to learn about their position دشمن کا پتہ لگانا) the position of the English army. He brought information to the King that it was a formidable force (بہت زیادہ فوج). On the twenty-third of June 1314 the King of Scotland learned that the English were approaching Stirling. Before the actual battle, he saw a body of English cavalry trying to enter into Stirling from the east side. It was being led by Lord Clifford. Randolph was told by the King that he had lost some honour by allowing the enemy to pass. Randolph met Clifford with four hundred soldiers. James of Douglas found Randolph hard-pressed. He begged the permission of the King to help Randolph. The King would not allow him first but Douglas went to help Randolph on his own. When he reached the place of conflict (لڑائی) he found that Randolph had already put the English soldiers to flight. Thus Randolph made good the loss of his negligence.

Cool-headedness of Robert Bruce. There was an English knight called Sir Henry de Bohun. He found king Rubert Bruce examining his troops. The King rode on a pony (ٹٹو). He had his battle-axe with him. He was not riding his war-horse, because he had no mind to take part in the battle. The English knight recognised the king because he wore a gold crown on his helmet. The English knight thought he would take advantage of the poor mount (سواری) of the king. He, therefore, galloped towards the king with his lance pointed at him. Robert allowed him to come very near. Then he abruptly (فوراً) turned his pony to one side. Sir Henry missed the aim. The king lost no time. He struck the helmet of the knight with his battle-axe and felled him to the ground. The Scottish leaders did not think that it was wise on the part of the king to expose himself to danger (خطرے میں ڈالنا) as the

safety of the army depended on him. The king took the whole affair (معاملہ) lightly. He was sorry to find that his good battle-axe had been broken.

The Battle : The actual battle began on the twenty-fourth of June. The Abbot of Inchaffray walked through the ranks of the Scottish army bare-footed. He appealed to them to fight for their freedom. The soldiers kneeled as he passed King Edward said that they were asking forgiveness. An English Baron told the king that they were from God and not from them. Those men would surely conquer. The English archers strung their bows (چلہ چڑھایا) and began to discharge arrows (تیر پھینکنے شروع کئے). They fell like hail (ژالہ باری) and killed many scottish soldiers. But Robert Bruce was prepared for the eventuality (انجام). A regiment of mounted soldiers rushed into the lines of the English archers and engaged them in hand to hand fight. The Scottish horsemen cut them down in great numbers. There was disorder among the English soldiers. Then the fine English cavalry (گھوڑوں پر سوار فوج) advanced to help the archers, but their horses fell into the holes already prepared for them. The horses sank into the holes, and the riders lay topsyturvy (افرا تفری). Then the Scottish king brought up more soldiers and attacked the English soldiers. It was a tough (سخت) fight. Both the sides fought desparate (بہادری سے). An event occurred which decided the victory. The servants hiding behind the hill rushed out with their crude weapons to join the soldiers for plunder. The English thought that fresh inforcement (کمک) had come. They took to their heels and fled from the battlefield. Edward II was saved with great difficulty by a brave knight Sir Giles de Argentine. He escorted the king out of the press (مجمع) but was later killed while fighting.

The flight of Edward : Edward II fled to Stirling Castle. Then he was compelled to fly to Dunbar, and then

to England. The English army was utterly routed (مکمل شکست ھوئی). The English suffered a terrible defeated. More battles were fought later in which there was a great slaughter (قتل) of men. The Scots laid waste the country of England up to York. Thus Robert Bruce won freedom for his countrymen. He was the wisest and bravest king who ruled Scotland. He made Scotland a free country. He completed the work begun by Wallace.

Main Points

1. Death of Edward I who conquered most of Scotland.
2. Edward I succeeded by Edward II who neglected the Scottish Wars.
3. King Bruce found time to reconquer the towns in the possession of the English.
4. The Governor of stirling went to London to inform Edward II that stirling was the last town left in the possession of the English.
5. The town would have to be surrendered if the army was not sent.
6. Edward II marched towards Stirling at the head of a very large army. It numbered one hundred thousand men.
7. Robert Bruce prepared to meet him with an army thirty thousand men.
8. The stratagem of Robert Bruce. He got the ground through which the English had to pass dug with holes, which were filled with bushes and covered with grass.
9. He ordered the servants to hide themselves behind a hill.
10. Randolph the nephew of Robert was posted on the eastern side of the town to prevent the entry of the English force.

11. Eight hundred soldiers under Lord Clifford approached from the east.
12. Randolph defeated him with only four hundred men.
13. The Battle of Bannockburn was fought the twenty-fourth of June 1314.
14. An English knight attacked Robert Bruce as he was inspecting his troops.
15. The king killed him with his battle-axe.
16. Terrible loss of men on both sides.
17. The English cavalery fell into the pits. They were defeated in hand to hand fight.
18. The servants came out from the place of their concealment (چھپنا).
19. The English thought that it was a fresh army.
20. They lost heart and took to flight.
21. Complete victory of the Scots and adject defeat of the English (شکست فاش).
22. Edward II fled from the battlefield.
23. King Bruce drove lhe English to York.
24. Bruce the wisest and noblest Scottish King.

Critical Appreciation

This extract has been taken from Tales of a Grandfather by Scott. It was written for his grandson John Hugh Lockhart. He was called Hugh Little John by way of affection. This history was written for the little boys. Sir Walter Scot is a very good story teller. No novelist can relate a story better than he. His novels, for which he is mostly remembered, are romantic in nature. They deal with different periods of Sctottish history. The style of his novels is heavy and the periods (فقرے) are long. But in this extract the style is extremely lucid and simple (سلیس اور سادہ). He avoids military jargon (زبان) because a small child would find it without interest. The history

has been written in a very attractive style. It is very readable. It reads like a novel. Histories aim at precision and deal with cause and effect. They philosophise. Sir Walter Scot describes the Battle of Bannockburn in such a way that the whole picture of the battle, the disposition (انتظام) of the forces, the countryside, the battlefield seem to pass before our eyes. We think that we are actually participating in the battle (هم لڑائی میں شریک هیں).

The descriptions are realistic (حقیقت پسندانہ) and very graphic (واضح). The episode (واقعہ) describing the cool-headedness of Bruce has been beautifully described. The book has been written from a patriot's point of view. Sir Walter Scott was a Scotsman. He respected and honoured the heroes of his native country. He lavishes great praise (بہت تعریف کرتا ہے) on Robert Bruce because it was this noble king who liberated the country from the clutches of the English. It may not be good history, but the extract (اقتباس) is a fascinating narrative.

Sir Walter Scott has a word of advice for his little grandson. Heroes and the saviours (نجات دهنده) of the land must be loved and honoured. Towards the end of this extract he says :

"Thus did Robert Bruce rise from the condition of an exile, hunted with bloodhounds like a stag or beast of prey, to the rank of an independent sovereign, universally acknowledged to be one of the wisest and bravest kings who then lived. The nation of Scotland was also raised once more from the situation of a distressed and conquered province to that of a free and independent state, governed by its own laws, and subject to its own princes ; and although the country was, after the Bruce's death, often subjected to great loss and distress, both by the hostility of the English, and by the unhappy civil wars among the Scots themselves, yet they never afterwards lost the freedom for which Wallace had down his life, and which King

Robert had recovered; not less by his wisdom than by his weapons. And therefore most just it is, that while the country of Scotland retains any recollection of its history, the memory of those brave warrior, and faithful patriots should be remembered with honour and gratitude."

We must also heed this lesson and show due respect to our leaders and emancipators (آزاد کرنے والے).

Notes and Explanations

Page I. *The Battle of Bannockburn*—this battle was fought in 1314. Bruce the Scottish king inflicted a crushing defeat on the English (شکست فاش دی). This victory secured (حاصل کی) the independence of Scotland. Edward II made a few attempts to reconquer Scotland but to no purpose. So he made a truce (عارضی صلح) with Scotland for thirteen years in 1323. Sir Walter Scott gives a detailed account of this battle. He was a Scot. He has, therefore, written this account with love of Scotland in his heart.

Edward II—ruled England from 1307 to 1327. He was an idle and pleasure-loving king. He was easily led by his favourites. *Like his father*—Edward. *Influenced*—was under the the influence of (زیر اثر تھا). *Unworthy*—worthless. *Favourites*—held in favour by someone; minion (منظور نظر). The first favourite of Edward II was Piers Gaveston, a French Knight whom Edward I had banished (جلا وطن کر دیا) for his misconduct. *Governing*—ruling. *Reconquer*—conquer again. *Fortunately*—luckily. *Skilful*—very clever. *Ambitious*—having high aims (الوالعزم). *Neglected*—ignored (نظر انداز کرنا). *Opportunity*—chance. *Force*—army. *Stirling*—a town in Scotland. *Of importance*—important. *In possession of*—in the hands of. *Surrendered*—given up to the enemy. *Relieved*—bring relief to (امداد کرنا). *Midsummer*—the middle of summer. *Then*—at the time when. *Permit*—allow. *Conquest*—the act of conquering. *Fair*—beautiful. *Forfeited*—lost. *Resolv-*

ed—determined; decided. *The king*—Edward II. *Muster*—gather.

Exp. In this paragraph the writer tells us that Edward II succeeded his father Edward I. He died before he could conquer the whole of Scotland. It was very fortunate for the Scots that Edward I died. His son Edward did not care to carry on the war with Scotland. He was given to pleasure and worthless pursuits (مشاغل). The result was that Robert Bruce found an opportunity of driving the English out of Scotland. Stirling was the last Scottish town in possession of the English. The Governor of the town Sir Philip Mowbray came to London to inform the king that if no army was sent to drive away the Scots, the result would be that the English would have to leave Scotland in great shame. If a strong army was not sent to fight against the Scots, then the whole of Scotland will be lost to the English. It was, therefore, decided that a large army should be sent against the Scots. *Assembled*—gathered. *Commaned*—was at the head of. *Dominions*—different parts of the kingdom *Baron*—nobleman, the lowest rank of peer (نواب). *One hundred thousand*—one lakh. *Summoned*—called. *Preparation*—act of preparing.

Numerous—many. *Exceed*—was more than. *Worse armed*—armed very badly as compared to the English soldiers. *Expert*—skilful.

Page 2. *Experienced*—having lot of experience. *Accustomed to*—used to. *Disadvantage*—opposite of advantage (تکلیف). *Situation*—place.

Exp. In these paragraphs the writer tells us that Edward II gathered a huge army. It consisted of one hundred thousand (one lakh) men. The Scottish army under king Robert Bruce numbered thirty thousand. The English soldiers were better armed than the Scottish. Robert Bruce had the advantage of experienced and faithful generals. They were used to fighting without the advan tage of place or number. They could fight against an army

much larger than theirs. *The King*—Robert Bruce. *On his part*—so far as he was concerned (جہاں تک اس کا تعلق تھا). *Address*—talking to his soldiers. *Studied*—examined. (معائنہ کیا). *Stratagem*—trick or device to deceive somebody especially the army in war. *Wanted*—lacked (کمی تھی). *Superiority*—the quality of being superior (فوقیت). *Cavalry*—soldiers on horseback. *Better mounted*—had good horses to ride on. *Archers*—those who struck the enemy with arrows (تیر انداز). *Provide against*—to make provision against ; to do things which might prove superior to the English soldiers (مہیا کرنا). *Plain*—a level piece of ground. *Beneath*—under. *Must needs*—must. This is mostly used in poetry. *Boggy*—marshy (دلدل والا). *Water courses*—streams of brooks (ندیاں). *Occupied*—were on. *Caused*—made *Brush wood*—rough low growing bushes-undergrowth. *Turf*—grass. *Honey comb*—believe. *Pits*—holes. *Spikes*—pointed pieces of metal. *Calthrops*—spikes (نوکدار دھات کے ٹکڑے). *Likely*—probably. *Lame*—to make lame.

Exp. Robert Bruce was a very skilful general. He knew that the English soldiers had better mounts (گھوڑے - سواریاں). Their horses were better. They had better arms. He, therefore, decided that he should make provision against those advantages of the English army. He arranged his army on a plain near Stirling. The English army had to march through a marshy country. The Scots were on hard dry ground. He ordered that the ground from where the English horse soldiers were to attack should be dug. The holes so made were filled with bushes and grass so that the whole place looked like a plain. In reality it was as full of holes as a beehive (شہد کا چھتہ). He also made steel spikes to be scattered in the plain so that the English horses should become lame as they passed over this deceptive (دھوکے والی) ground. *Drawn up*—arranged. *Terminted*—ended (ختم ہونا). *Brook*—stream. (ندی). *Bocky*—full

of small hills. *Extended*—stretched. *Reviewed*—examined (معائنہ کیا).

Page 3. *Gillies*—servants. *Did not propose*—did not like. *Issue*—result (نتیجہ).

Exp. Bruce stationed (متعین کئے) his troops (فوج) on the rocky banks of the stream of *Bannockburn.* He took another precaution (احتیاط). He ordered the servants to betake themselves behind the hills. Then he addressed the soldiers and told them that those who did not like to fight to the bitter end (آخیر دم تک) should leave the battlefield. Only those should remain who were determined to accept victory or death. In this way he infused courage (حوصلہ پیدا کر دیا) into the minds of his soldiers. *Posted*—stationed. *A body of horse*—some cavalrymen. *Commanding*—ordering. *Utmost*—greatest. *Diligence*—industry (محنت). *Prevent*—stop. *Succours*—help (کمک). *Despatched*—sent. *Mareschal*—marshal (جرنیل). *In order that*—so that. *Falkirk*—a scottish town. *Vast host*—a large army. *Sights*—spectacles (منظر). *Men at arms*—soldiers. *Standards*—flags. *Pennon*—long narrow usually triangular flag (تکون کی طرح کا جھنڈا). *Gallant*—brave (بہادر).

Exp. In this paragraph the writer tells us about the big and magnificient English army under King Edward. It was beautiful and terrible to look at. *The king of Scotland*—Robert Brüce. *Drew out*—arranged. *Resolved on*—decided upon. *Anxiously*— (تشویش سے) with anxiety. *Chosen*—selected. *To relieve the castle*—to make the enemy remove the siege (محاصرہ) of the castle. *Chaplet*—a circlet of gold (سونے کا چھوٹا تاج).

Page 4. *Suffer*—allow (اجازت دینا). Suffer also means to undergo pain. *Hinder*—stop. *Charge*—attack. It is used as verb. *Lances*—spears. *Close*—compact (اکھٹی ایک جگہ). *Onset*—attack. *Reedem*—to atone for (تلافی کرنا). *Assist*—

help. *Encompass*—surround encircle (محاصرہ کرنا - گھیرے میں لینا). *Handful*—a small number. *Infantry*—foot soldiers (پیادہ سپاہی). *Suffer*—allow. *Perish*—die. *Assistance*—help. *Combat*—fight. *Gallaping off*—running at breakneck speed. *With empty saddles*.—The suddles were empty because the riders had been killed.

Exp. The English general Lord Clifford advanced (بڑھا) towards Stirling from the eastern side. Randolph had been posted to the eastern side to prevent the advance of the enemy. Robert Bruce told Randolph that he should try to regain (واپس حاصل کرنا) his honour which he had lost. Randolph met the attack with an army which was one half as compared to that of the English general. One of the Scottish generals Douglas found that Randolph was hardpressed (مشکل میں). He sought the permission (اجازت چاہی) of Bruce to help Randolph but the King to allow him to help Randolph. When he reached did not help him he found that the English horses were running away without riders.

Has gained the day—has won victory. *Lessen*—to make less. *Contend* — to meet one another; compete (مقابلہ کرنا). *Good opinion*—regard (خیال). *Van*—the front part of the army. *Armour*—coat-of-mail. *Distinguished by*—Bruce wore a gold crown so that he might appear conspicuous (نمایاں), as the leader of his army and the king of his country. *Helmet*—steel cap used by the soldiers (خود). *He was not mounted*—he did not ride. *Pony*—a small horse. *Ranks*—rows and files (صفیں). *Putting his men in order*—arranging his men in battle array (صف آرا). *Battle-axe*—axe used in battle. This was the weapon with which the soldiers fought in the Middle Ages. *Nearly*—closely.

Page 5. *Knight*—in the Middle Ages man usually of noble birth, raised to honourable military rank after serving as a page and squire (شہسوار). *Fame*—reputation. *Poorly*

mounted—did not have a good horse to ride on. He was riding a pony because he had no mind to fight that day. *Lance*—spear (بھالہ). *Furiously*—in great anger. *Bear him down*—bring him down. *Permitted*—allowed. *Point*—the sharp point. *Career*—course; the act of running (بھاگنا). *Stirrup*—footrest, hanging down from a saddle for the rider of a horse (رکاب - مہمیز).

Struck a blow—gave a strong blow. *Nut shell*—the outer case of a nut (بادام یا اخروٹ وغیرہ کا خول). *Hurled*—threw (پھینکا). *Gallant*—brave. *Exposed*—laid bare (عریاں کرنا). *Depended on him*—rested on him (انحصار ہونا). *Injured*—damaged. In this paragraph the writer tells us about the coolness and courage of King Bruce. He was riding a pony because he did not like to give fight to his enemy that day. He was examining his force. He came very near to the enemy line in order to have an idea of the English force. There was an English knight named Sir Henry de Bohun. When he saw King Robert riding on a small horse, he attacked him fiercely with his spear. When Robert saw him, he swerved (ایک طرف کر دیا) his horse to one side and thus evaded the blow (وار سے بچنا). Then he rose on the stirrups of his pony and dealt the rash knight such a mighty blow as brought him dead on the ground. The Scottish leaders blamed King Robert for his own exposure (ظاہر کرنا). Had he been killed, the army would have lost heart. The King only looked at his battle-axe and said that he had damaged his good battle-axe. *At the break of day*—very early in the morning; at dawn. *The battle began in terrible earnest*—the battle began to rage furiously (بڑے گھمسان کا رن پڑا). *Exhorted*—appealed (دعوت دی). *Them*—the Scots. In case of a pronoun please see that it refers to the noun mentioned last of all. *Celebrated*—famous (مشہور). *Flakes of snow*—small, light leaflike pieces of snow (برف کے گالے). *Closely*—thickly. *Cut*

down—killed. *Falkirk* — this battle was fought in 1298. The leader of the Scots at that time was Wallace. The English nobles ill-treated the Scottish people and treated Scotland as a conquered country. So the Scots under Wallace rose in revolt (بغاوت). He gathered an army and defeated the English at Stirling Bridge in 1297. To punish Wallace, Edward invaded Scotland for the second time. Wallace was defeated at Falkirk.

Page 6. *Confusion*—disorder; muddle. *Pits*—holes (گڑھے). *Tumbling about*—to move up and down, to and fro in a disorderly way (لڑھکنا). *Defence*—noun from defend (حفاظت). *Weight*—heaviness.

Exp. In these lines the writer tells us about the actual fight. One of the Scottish Abbots walked through the ranks of the Scottish army. He had no shoes on. It was a gesture (حرکت) of humility. He appealed to the Scots to fight for their freedom. The soldiers kneeled as he passed. King Edward said that they were asking forgiveness. An English Baron told the King that they were not asking forgiveness from them but from God.

The English archers began to discharge their arrows. They fell like hail (اولوں کی طرح) on the Scottish army. Many Scots were killed. They would have been defeated but for the bravery of Robert Bruce. He ordered his soldiers to rush among the archers and engage them in hand to hand fight. The Scottish horsemen killed many English soldiers. The English cavalry advanced to help the archers, but their horses fell into the pits which had been dug previously (پہلے ھی). There was confusion and chaos (افراتفری) among the English soldiers. *On a sudden*—all of a sudden, of a sudden. *Obstinately maintained*—both the sides fought doggedly and resolutely (سخت لڑائی ھوئی). *Decided the victory*—brought about victory. *To gain the*

day—to win the fight. *Concealment*—hiding. *Spoil*—plunder (مال غنیمت). *Mistook*—were mistaken about. *Rabble*—(اژدحام - گروہ). *Sustain*—help. *Began to shift every man for help*—every man began to run for his safety. *Valiant*—brave. *The wars of Palestine*—the Crusades which were fought between the Muslims and the Christians over the possession of Jerusalem. (صلیبی جنگیں). *Attended the king*—was with the king. *Press of the combat*—thick of the battle (جہاں سخت لڑائی ہو رہی تھی - میدان کارزار). *Retreat*—go back ; withdraw. *Custom*—habit. *Set spurs to his horse*—spurred his horse (گھوڑے کو ایڑ لگائی). *War cry*—battle-cry (جنگی نعرہ).

Page 7. *Slain*—killed. *Valiantly*—bravely. *Saved him*—spared him (بچا دیا - جان بخشی کر دی). *Armorial bearings*—design in a coat of arms (طغری). *Entreated*—begged (التجا کی). *Admittance*—permission to be admitted. *Fugitive*—runaway (بھگوڑا). *Sovereign*—king. *Surrender*—give up (حوالے کرنا). *Fain*—willingly ; with pleasure, here it means was compelled (مجبور ہو گیا). *Pursued*—chased (تعاقب کرنا) *Closely*—hotly. *Odd*—strange. *Chase*—pursuit (تعاقب). *How loosely some of the Scottish barons...political opinions*—the Scottish nobles were not very staunch (وفادار - محکم) in their loyalty. *Owned the English interest*—was in favour of the English kings. *Band of followers*—group of followers. *Entirely defeated*—completely defeated. *On the spot*—at once ; then and there ; immediately (فوراً). *Prevailed upon*—(مجبور) made to. *Standard*—flag.

Exp. In these lines the writer tells us about the bravery of a brave knight Sir Giles de Argentine. He rescued (بچایا) the king from the thick of the battle. Then he went back to fight the Scots but was killed while fighting. The English noble, the young Earl of Gloucester was also killed after putting up a brave fight. Edward ran to

Stirling Castle. The Governor told the king that he would yield to the Scots. So Edward was compelled to fly through a wood nearby. Douglas gave him a hot pursuit. There was a Scottish knight who professed loyalty (وفاداری کا دم بھرتا تھا) to the English king. When he saw Douglas pursuing the king, he at once changed sides. He went over to the side of Douglas. *Alight*—get down (اترنا). *For an instant*—for a moment. *Dunbar*—scottish town to the east of Edinburgh. *In the Governor*—means in the person of the Governor, i.e. the Governor of Dunbar was a friend of the English. *Forlorn*—forsaken; deserted (بے چارگی کی حالت). *Skiff*—small, light boat. *Escaped to England*—ran away to England.

Exp. The English army was utterly defeated The battle of Bannockburn was the most decisive battle ever fought. *Gentry*—aristocratic people (اشراف). *Made prisoners*—imprisoned. *Immense*—very big. *Dispersed*—scattered (منتشر کرنا).

Page 8. *Support*—uphold (امداد کرنا). *Pretensions*—claims (دعوے). *Overcome*—conquer. *On the contrary*—on the other hand (بخلاف - برعکس).

Scarce—hardly (مشکل سے). *Frontiers*—boundaries (سرحدیں). *Defend*—protect (حفاظت کرنا). *Had greatly the worst*—suffered a good deal. *Mitton*—a township in Yorkshire. *Chapter*—the meeting of clergy men (پادریوں کا اجتماع). *Slaughter*—killing. *Laid waste the country of England*—devastated (تاخت و تاراج کرنا) England. *Ancient*—old (قدیم). *Exile*—a person in banishment (جلاوطن) *Bloodhound*—a large dog able to trace a person by scent (خوشبو). *Stag*—male deer. *Sovereign*—king. *Universally*—by all. *Acknow_*

ledged—admitted. *Distressed*—troubled. *Province*—part of a country. —*Subject to its princes*—ruled by her own kings. *Hostility*—enmity (دشمن) *Civil Wars*—wars fought within a country (خانہ جنگی). *Wallace*—the leader of Scots before Bruce. *Not less by his wisdom than by his weapons*—Robert Bruce won the freedom for Scotland by dint (means) of his wisdom as well as arms. *Retains*—keeps (رکھنا محفوظ کرنا) *Recollection*—memory (یاد). *Warriors*—brave soldiers (بہادر سپاہی) *Patriots*—lovers of the country. *Gratitude*—thankfulness.

Exp. In the last paragraph Sir Walter Scot tells us how Robert Bruce gained freedom for Scotland. He was obliged to seek shelter (پناہ) in hills and caves. He had to live in exile for a long time. By means of resolution (مصمم ارادہ) he became the undisputed king of Scotland. He was the noblest and the wisest king that ever occupied the throne of Scotland. He completed the task of emancipating (آزاد کرنا) his country from the English which had been begun by Wallace before him. Sir Walter tells us that we should cherish the memory of those leaders who raise the nations to great heights. همیں ان مشاهیر کی یاد دل میں محفوظ رکھنی چاہیے جو قوموں کو بلندیوں تک پہنچا دیتے هیں ۔

Important Questions

Q. 1. Give a brief description of the Battle of Bannockburn as given by Sir Walter Scott.

Note. Marginal headings are given for your guidence. They should not be reproduced when you are answering the question in the examination. Your answer should read as a continuous one.

Ans. Edward II neglects the Scottish war : England con-

quered most part of Scotland. He died before the conquest of Scotland was complete. He was succeeded by his son Edward II. He was an easy-going (آرام طلب) and foolish prince. He was under influence of worthless favourite. He did not care for the Scottish wars. The Scots found a very able and skillful leader and king in the person of Robert Bruce. He had to go into exile for quite a long time. Then he gathered an army to drive the English out of Scotland. Edward II was informed by Sir Philip Mowbray, Governor of Stirling, that the town was in danger. It was threatened by Robert Bruce. If it was not relieved, it would have to be surrendered.

Preparations. King Edward II gathered a large army consisting of one hundred thousand men. The army of King Robert Bruce did not exceed (زیادہ نہ تھی) thirty thousand. The English soldiers were better armed. The Scottish king was fortunate in having experienced generals like his own brother Edward, and his nephew Randolph. They were brave and experienced leaders. They were accustomed to fighting under disadvantages.

Stratagy (حکمت عملی) of Bruce. Bruce knew that the English were superior to the Scots in number and arms. So in order to overcome this disadventage he had recourse to stratagem (چالاکی - حسن تدبیر). He stationed his army on a plain near Stirling. The English army had to pass through a marshy country. There was streams passing through it. The Scots occupied hard, dry ground. Bruce ordered that holes should be dug in the ground. They should be covered with grass and bushes. When the English army passed over this deceptive (دھوکے والی) ground their horses would get struck up in the holes. Bruce stationed his men on the rocky banks of the stream called Bonnockburn. He ordered that all the servants accompanying the army should go behind Gillies' Hill. These two devices (ترکیبیں) proved of immense advantage to the Scottish army.

The Battle: Robert Bruce addressed his men. He told them that only those should remain in the army who were determined to win or die. The battle began on the twenty third of June 1314. He was informed that the English were approaching Stirling. He saw that a body of English cavalry under Lord Clifford was advancing from the east. Randolph, the nephew of the king, had been posted to guard that point. Robert Bruce reprimanded (جھڑکی دی) Randolph that he had not been very careful in guarding that point. He should, therefore, atone for (تلافی کرنا) his negligence. Randolph put up a brave fight. Douglas offered the king to help Randolph. As he went to help him he found that Randolph had scored a victory (فتح حاصل کرنا). The English horses were running trom the batttlefield without their riders. Now the English army came to engage the Scottish army. King Robert was dressed in his armour. He wore a gold crown over his helmet. He rode on a little pony, because he had no mind to fight that day. He carried a battle-axe made of steel. He set his men in battle array (صف آرا).

Bravery of Robert Bruce. An English knight Sir Henry de Bohun thought that if he killed Robert Bruce, he would win glory (شان) for himself. Bohun spurred his horse and advanced towards Bruce at full tilt (بہت رفتار سے). He was riding his tall powerful horse. King Robert saw him. He allowed him to come very near. Then suddenly he turned his pony a little to one side Sir Henry missed him. As his horse ran past King Robert, he rose up in his stirrups and gave such a terrific (خوفناک) blow on the head of Sir Henry that the knight fell down dead on the ground. The Scottish generals did not like that act of the king. They said that the safety of the army depended on him. He had unneccessarily exposed himself (اس نے اپنے آپ کے لئے خطرہ مول لیا تھا). The king only looked on his battle-axe. He said that he had spoiled his weapon by

striking the knight. The king displayed (اظہار کیا) great presence of mind.

The next day i.e. the twenty fourth of June the battle started in earnest. The English king ordered his men to begin the battle. The English archers began to shower arrows on the scottish army. Bruce ordered that the soldiers who were well mounted should rush upon the English archers. They mowed (کاٹا) them like grass. Then the English cavalry advanced to help their archers. As they rode over the ground which were full of pits, their horses stumbled into the holes which had been dug at the instance (حکم) of King Robert. There was confusion among the English soldiers. The battle was equally contested (سخت لڑائی ہوئی). One event decided the fate of the battle. The servants who were hidden behind the Hill, came out of their hidding to get their share of the plunder (مال غنیمت). The English thought that the Scottish army had received succour (کمک). The English soldiers fled from the battlefield. Edward II also left the battle-field. He was saved by a brave knight Sir Giles de Argentine. The English army was completely routed (شکست ہوئی) Edward first fled to Stirling Castle and then was forced to fly through a forest. He was hotly pursued by the Scottish soldiers. It was with great difficulty that he escaped to England. He had lost his army and a great number of his bravest nobles. The Scots won a decisive (فیصلہ کن) victory. It was due to the leadership of Robert Bruce that the battle was won and the English were driven out of Scotland.

Passages for Explanation

Q. Explain the following passages with reference to their context :

(*a*) He then caused all the ground upon the front of his line of battle, where cavalry were likely to act, to be dug

full of holes, about as deep as a man's knee. They were filled with light brushwood, and the truf was laid on the top so that it appeared a plain field, while in reality it was as full of these pits as a honeycomb is of holes. He also, it is said, caused steel spikes, called calthrops, to be scattered up and down in the plain, where the English cavalry were most likely to advance, trusting in that manner to lame and destroy their horses.

Reference: These lines have been taken from the article The Battle of Bannockburn by Sir Walter Scott.

Context: In these lines Scott tells us about the stratagem of Robert Bruce the Scottish king. Stirling was besieged (محصور تھا) by the Scottish army under Robert Bruce. The Governor of Stirling Castle rode to Edward II to ask for an army for the relief of the town. King Robert Bruce knew that English were superior to the Scots in number and arms so he had a recourse to a startagem. He stationed his army on a plain near Stirling. The English army had to march through a marshy country intersected with small streams.

Example: Robert Bruce ordered that holes should be dug in the ground on which the English horsemen had to pass. The holes were knee-deep They were filled with bushes. Then they were covered with grass. In this way the ground appeared to be level plain covered with grass. The fact was that it was full of holes like a beehive or a sieve (چھلنی). Then he ordered that sharp pieces of iron should be scattered up and down in the plain. The English riders had march over this plain. They were unware of this device. Robert Bruce was sure that as the horses passed over this deceptive (دھوکے والی) ground, their horses would become lame and would be unfits for action As we learn later on, this device proved successful. As the English cavalry advanced to attack the Scottish army the horses and the riders fell into these holes.

(*b*) On a sudden, while the battle was obstinately maintained on both sides, an event happened which

decided the victory. The servants and attendants on the Scotish camp had, as I told you, been sent behind the army to a palce afterwards called the Gillie' Hill. But when they saw their masters were likely to gain the day, they rushed from their palace of concealment with such weapons as they could get, that they might have their share in the victory and in the spoil. The English, seeing them, come suddenly over the hill, mistook this disorderly rabble for another army coming to sustain the Scots, and, losing all heart, began to shift every man for himself. Edward left the field as fast as he could ride.

Reference: These lines have been taken from the article The Battle of Bannockburn by Sir Walter Scott.

Context: In these lines Sir Walter Scott tells us about another stratagem of King Robert Bruce which resulted in the defeat of English army at Bannockburn. It was a terrible battle. Both the Scots and the English fought eqully bravely. The English archers killed many Scottish soldiers. They, on the other hand, penetrated (گھس گئے) into the ranks of the English army and fought with their battle-axes and spears. The English riders fell into the holes which had been dug by the order of King Bruce. There was disorder among the English soldiers.

Exp. An event took place which decided the fate of the battle. Both the armies fought desperately. King Bruce had ordered the servants of the Scottish army to betake themselves behind the Gillie's Hill. When they saw the Scottish soldiers and leaders winning the battle, they also came out of their place of hiding. They took weapons with them to pounce upon the retreating army. They thought that they would get their share of the booty (مال غنیمت). The English thought that succour had come to help the Scots. They were mistaken about this crowd of servants. They lost heart and every English soldier ran for his sefety. Edward II also left the battlefield. It was with the great difficulty that he escaped with his life.

2. ON GOING A JOURNEY

By William Hazlitt

Life : William Hazlitt was born at Maidstone, the son of Unitarian minister of stron liberal views. He spent most of his youth at the secluded (علاحدہ ۔ دور دراز) village of Wem near Shrewsbury. His early relations with S. T. Coleridge and Wordsworth are described in his essay. *My First Asquantance with Poets*. He was a quarrelsome and unamiable man (جھگڑالو اور کم آمیز), of a curiously divided nature, almost as mush an artist as a thinker and writer. At first he showed an inclination (رجحان) for painting, but soon gave this up for literature. In London he became the friend of Lamb, and other literary men, and in 1801 married Sarah Stoddart, a friend of Mary Lamb, from whom he was divorced in 1822. In 1824 he married Mrs. Bridgewater. From 1814 onwards he wrote abundantly (بہت زیادہ) for various periodicals, including the *Edinburgh Review* on the Liberial side. His chief writings divide themselves into three classes ; (1) those on art and the drama, including the pleasant *Notes on a Journey Through France and Italy* .*826*; written after his second marriage; the *Conversations of Jomes Northcote* (1830) republished with an introductory essay by E. Goose in 1894 and *A view of the English Stage* (1818—21). (2) The essays on *English Miscellaneous Subjects*, which contain some of his best work e.g. *The feeling of Immortaity in Youth, On Going a Jaurney Going to a Fight*, (3) The essays in literary criticism, which in the opinion of some are his chief title to fame. The best of these are included in his *Characters of Shakespeare's Plays* (1817-18) *Lectures on the English Poets* (1818—79) ; *English Comic Writers* 1(819) *Dramatic Literature of*

the Age of Elizabeth (1820) *and Table Talk*, while The *Spirit of the Age* (1825) contains interesting appreciation of his contemporaries. Mention should be made of the posthumous *Winterslow* and *Sketches* and *Essays* which contain some of his best essays ; also his characteristics containing some notable aphorisms (short pithy sayings (کہاوتیں) and of of *Liber Amories* (1823) ; *His life of Napoleon and The principles of Human Action*, are of less importance.

As a writer : His habit of introducing personal matter into his essays gives frequently a pleasant intimate flavour (خوشبو) to his writting and your interest in the written matter is none-the-less because of the interesting glimpses (جھلک) afforded of the writer's personality.

He will tell you with gleeful (خوش) particularity of detail the exact circumstances in which he first made the acquaintance of certain books. He will recall how he sat up half the night to read *Paul and Virginia*, which he picked at an inn in Bridgewater, after being drenched (شرابور) in the rain all day ; he mentions how he sat down to read Rousseau at the inn at Llangollen over a bottle of sherry and cold chicken. In a beautiful passage he describes the time when he walked between Wrexham and Llangollen, his imagination aglow with some lines of Coleridge, and says that ever after the beauty of the hill-girt (پہاڑوں سے محصور) valley was inseparably connected in his mind with the glamour of Coleridge's verse. This walk in North Wales seems to have been to him what that Cumbrain walk was to Wordsworth—a time of rapture (خوشی) and consecration (تقدیس).

Substance

In this essay Hazlitt gives his views on going a journey. It is the most pleasant thing in the world. But he would like to go all alone in order to derive (حاصل کرنا) complete

pleasure from landscape. He does not like to discuss with his companions the beauties of nature. He would like to enjoy and muse (سوچ و بچار کرنا) to himself. He likes long walks and then arrive in the evening at some inn where he would like to eat choicest dishes. He would then read good books. He says that only a part of the would appears us to be real as we journey through a place. He would like to have companions when he is visiting ruins and other places of interest. Conversation becomes essential when we go to see picture galleries and old ruins. Companionship becomes most desirable when we go to a foreign country.

SUMMARY

Liberty Soul of a journey. Hazlitt says that going a journey is one of the pleasantest things in the world. He is very particular about going on the journey all alone, because the soul (روح) of a journey is liberty. One has a mple time to contemplate (سوچنا) and muse on the panoram (منظر) spread before one. Clear blue sky open turf below and a winding road are to luxury for Hazlitt He can laugh, run, leap and sing for joy. He can let his fancy roam (آوارگی کرنا) as he likes. He would not like a discuss the beauties of nature with a companion He would enjoy nature and her beauties without making or hearing any comment on them. Walking and talking are incompatible (متضاد). He believes in enjoying nature as a whole and not doing it piecemeal. He would like to preserve the impressions and examine them later on. Beauties of nature, of a cloud floating in the air may exercise an inexplicable (جو بیان نہ ہو سکے) charm. When he is away from human company, he can recall the beauties of nature and relish (لطف اٹھانا) them over and over again. Coleridge, the poet, could talk and enjoy landscape at the same time. He could convert (تبدیل کرنا) a landscape into a moral poem or an

ode (لمبی غزل) of incomparable (بے مثال) beauty. Lamb, another literary friend of Hazlitt, was a bad companion out-of-doors. He was at his best inside a room.

The only thing which should be talked on a journey is what one should have for supper when one gets to an inn at night.

Some reminiscences (یادیں). Hazlitt recalls that he enjoyed choise dishes in certain inns. To inhale the smell of meat being dressed in the kitchen is most welcome to the senses. Before eating eggs and rasher (a rabbit خرگوش) stuffed with onions (پیاز) and excellent flesh of call would be most welcome after cups of tea. The hours before his supper were to him more precious and sacred. He treasures (محفوظ رکھنا) them in his memory, to feed on them later on. He would not like any friend or companion in an inn. He would not like to be reminded of his less glorious past (وہ ماضی جو اچھا نہ ہو). He would like to pass his time without being known and recognised. He would like to lose his identity (اپنا آپ) at that time. Hazlitt spent some very enviable hours in inns. At an inn he solved a difficult and abstruse (دقیق) philosophical problem. At another inn he enjoyed pictures of masters. He read delightful romances, *Paul and Virginia* and *Camilla* Then he read Rousseau. He enjoyed the picturesque (خوبصورت) scenery of the Welsh countryside,

Constraction of the world. When one is out on a journey, only that part of the world is real which is visible. The other parts are relegated (پیچھے چلے جاتے ہیں) to the background of the mind. When one is travelling through a desert, the whole world appears to be a desert place and barreness. They rest of the world contracts (سکڑنا) to a very small proportion. A man can think of only one place and one thing at a time.

Where company is desirable : Hazlitt doest not like company when out on a journey but he likes it when he goes to see ruins and pictures. Discussion makes them every enjoyable. He recalls that he led a party to Oxfo:d with Charles and Mary Lamb and some other friends. Once he explained the pictures better than the footman could do.

Hazlitt likes company when one is ont to see old buildings, in England, Athens, Rome and Egypt. He also feels the lack (کمی - فقدان) of company when he is travelling in a foreign country. He would like to hear his native speech. It was only in France that he did not miss his friends and companions. He says that when we are travelling through a foreign country we appear to be defferent from our ownselves. We are lost to ourselves as well as to our friends.

Main Points

1. Hazlitt likes to go on a journey all alone.
2. He cannot see the wisdom of walking and talking at the same time.
3. He likes solitude (تنہائی) when out for a walk.
4. The soul (روح) of a journey is perfect liberty (آزادی).
5. Nature is enough company for him during the course of walking.
6. He loves to see the clear blue sky over his head, the green turf (گھاس) beneath his feet and a winding road before him.
7. He likes long rambles (سیر) and likes to recall old memories.
8. He would not prove a good companion, therefore, he prefers to be alone.
9. With a companion one has to compare notes.
10. He believes in devouring (سارے کا سارا دیکھنا) the landscape and not analysing (تجربہ کرنا) it.

11. Discussions and controversies (بحث) produce ill-humour (بد مزگی).
12. Charles Lamb was a bad companion out of door, he was best within.
13. Coleridge, however, could walk and talk at the same time, not so Hazlitt.
14. The only subject of talk which Hazlitt would like to enter into what one shall have for supper at night in an inn.
15. Such a talk heightens appetite (بھوک) but mostly he would like to be alone.
16. A stranger is a better companion at an inn than a friend.
17. A friend reminds one of the past.
18. Some delicious moments spent by Hazlitt at certain inns there he enjoyed reading and painting.
19. He describes the beautiful countryside between Chirk and Wrexham (two places in Wales).
20. But it was all done when he was all alone.
21. Imagination behaves capriciously (تلون مزاجی سے) when out walking.
22. If a person is walking in a verdant (شاداب) place the whole place looks green.
23. If one is walking in a desert the whole place looks like a desert.
24. The mind is like an instrument that plays a number of tunes, (سریں) but it must play them one after the other.
25. Some very happy associations are connected with certain places.
26. Hazlitt has no objection to company when he is out to see ruins, aqueducts (پانی کی رود بار) and pictures.

27. Then he would like to have a companion while in a foreign country.
28. Travelling in a foreign country demands another life.
29. One has to play one's role in one's own country.

Critical Appreciation

The essay on going a Journey by Hazlitt is one of the best essays written on the subject of walking. R. L. Stevenson has written another essay on the same theme entitled Walking Tours. In this essay he says that "On going a Journey is so good (an essay) that there should be a tax levied (لگانا) on all who have not read it". Then he quotes the following lines from this essay.

'Give me the clear blue sky over my head', says he, 'and the green turf beneath my feet, a winding road before me, and a three hours' march to dinner—and than to thinking. It is hard if I cannot start some game on these lone heaths. I laugh, I run, I leep, I sing for joy'.

And notice how learned he is (as, indeed, throughout the essay) in the theory of walking tours. He is none of your athletic men in purple (سرخ) stockings, who walk their fifty miles a day : three hours' march his ideal. And then he must have a winding road, the epicure (لذت سے لطف اندوز ہونے والا).

Such is the verdict (مفید) of another stylish on this essay. It is personal essay. Hazlitt has given us his own views about walking. The essence (روح) of walking according to him is perfect liberty. He does not like to have a companion. He does not like that a friend may be with him to whom he might whisper that solitude is sweet. He likes to follow his own whim (خیال - وہم) while walking. He can indulge in speculation (سوچ و بچار) and enjoy the landscape. He is for the synthetical (اکٹھا کرنا) method in

preference to the analytical. He does not like to anatomize (چیر پھاڑ کرنا).

Hazlitt was a philosopher, given to speculation. He makes a mention of this in this essay. He says that when he is left entirely to himsef, he tries to solve some metaphysical (فلسفہ کی) problem. Once while walking he found out the proof that likeness is not a case of the association of ideas. Hazlitt was also a painter. He was a good critic of pictures though he himself did not leave his mark on this plastic (تصویریں وغیرہ) art. While writing an essay he paints beautiful scenes in words. For example, he writes The road to Llangollen turn off between Chirk and Wrexham: and on passing a certain point, you come all at once upon the valley, which opens like an amphitheatre, (گول تھیٹر) board, barren hills rising in majestic state on either side, with "green upland swells that echo to the bleat of flocks" below, and the river Dee babbling over its stony bed its stony bed in the midst of them. The valley at this time "glittered green with sunny showers," and a budding ash-tree dipped its tender branches in the chiding stream". What a beautiful picture he has painted !

Hazlitt was a man of great scholarship. The essay is replete with (بھرا ہوا) quotations from Shakespeare and other poets. He, however misquotes. The essay also tells us the books he had reli.hed (لطف اٹھانا). He was a man of extensive learning and wrote a flawless language. The essay also tells us about his political views. He hated the French ruling dynesty of Bourbons. For him a book, a picture or a walk is an adventure. He has certain faults as a writer, but these faults are lost in the general excellence of his work. His style is altogether his own. He never strains (کوشش نہیں کرتا) after fine writing. but he rises, when he wishes, to heights of noble and moving eloquence (فصاحت).

Notes and Explanations

Page 9. *Pleasantest*—most pleasant. *By myself*—all alone. *Society*—company. *Out-of-door*—out side the house. *Never less alone*—Swift in his essay on the faculty of mankind writes, a wise man is never less alone than when alone.' Byron in his Childe Harold, Canto (iii) Stanza xc (90) says.

Then stirs the feeling infinite, so felt
In solitude, when we are least alone.

It is related by Cato that Scipio (Roman General) was accustomed to say that he was never less at leisure than in his leisure and never *less alone than when alone.*

The fields his study—Reference to Bloons field (1766-1823). *The farmer's Bay, Spring line* 31.

Strange to the world, he wore a bashful look.
The fields his study, Nature was his book.

Wit—sense *Vegetate*—live merely like a plant, eating, growing, without mental effort or intellectual interest (اُگنا). *I am not for*—I am not in favour of. *Hedgerows*—rows of hedges (باڑیں). *Metropolis*—the chief city of a country. *Elbow room*—room to move freely. *Encumbrance*—a thing that prevents progress for movements ; a burden (بوجھ). *A friend in my retreat*—*Cowper, Retirement* :

I praise the Frenchman—his remark was shrewd—
How sweet, how passing sweet, is solitude !
But grant me still a friend in my retreat
Whom I may whisper solitude is sweet.

"The Frenchman" is La Bruyere (1645—96), famous author of *Characters*. *Soul*—essence (روح). *Impediments*—things which impede or retard the progress hindrance

(رکاوٹ). *Inconvenience* – discomfort. *Muse on*—think on. *May plume her feathers*, etc. *Milton, Comus,*

And Wisdom's self
Oft seeks to sweet retired solitude;
Where, with her best nurse, Comtemplation.
She plumes her feathers, and lets grow her wings,
That in the various bustle of resort
Were all to ruffled and sometimes impaired.

Plume—to set as a plume, a crest of feathers (کلغی بنانا). *That*—which. *Bustle of resort*—hum of company. *Ruffled*—disarranged. *Impaired*—damaged. In these lines Milton says that wisdom seeks Solitude and imagination only seeks repose in solitude. *Without feeling at a loss*—I do not feel myself at a loss.

Exp. In these lines Hazlitt says that he considers going a journey as the most pleasant thing in the world. But he likes to go all alone. He wants so forget the town when he is the country. He does not like any one even to tell him that solitude is sweet. *Post*—chaise a covered carriage drawn by two or more horses, used by travellers before there were railways. *Tilbury*—a kind of gig (گاڑی) holding two persons. *To exchange good things with*—to enjoy conversation with *Stale*—old. *Truce*—temporary peace. *Impertinence*—not pertinent (نامناسب بات). *To have truce with impertinence*—Hazlitt says that he would not like to talk to a friend in a carriage and discuss the same thing over and over again. He would rather be impertinent and not do these things.

Page 10. *It is hard*—it is difficult. *Turf*—grass and the surface under it. *Lone*—lonely. *Heath*—a plain covered with heather. *Plunge into*—think of.

Revel.—enjoy. *Sun-burnt*—bronzed (کانسی کے رنگ کا ذرا سیاہ) due to exposure. *Wafats him*—carries him. Just

as an Indian Jumps into the wave of the ocean which carries him to the native shore, so Hazlitt fixes his gaze on the cloud and begins to revive his past. He plunges into the cloud which carries him back to his past. *Sunken wrack*—the quotation is from Shakespeare's Henry V Act I, Scene II, Sunken ships. *Sunless*—very rich. *Rich memories*—rich and past memories come to the mind of Hazlitt. *Awkward* difficult. *Wit*—witty and humorous remarks (لطائف). *Commonplace*—an ordinary remark or saying such as is often heard. *Eloquence*—beautiful and forceful speech. *Alliteration*—using the same first sound or letter in a group of words as in *hale and hearty*. *Antitheses*—a figure in which thoughts or words are balanced in contrast (تضاد). *Analysis*—breaking up a thing into its parts. *'Leave, oh' leave me to my repose*—the reference is to Gray's Descent *of Odin.'* The Goddess, questioned by Odin, murmurs her answer, and adds :—

> Unwilling I am lips unclose ;
> *Leave me, leave me to repose.*

Very stuff of the conscience—Othello, Act I, Sc ii,

> Though in the trade of war I have slain men.
> Yet do I hold it very *stuff o' the conscience.*
> To do no contrived murder.

Other business in hand—something else to do. *Idle*—uselesss. Hazlitt further says that he does not like any comment or remarks to me made on the beauty of nature. While walking he would not like to discuss figures of speech (صنائع ، بدائع) with any one. *Comment*—remarks. *Daisy*—a small yellow flower. *Leap to my heart*—give me pleasure. *Set in its coat of emerald*—growing in grass. *The circumstance that has so endeared it to me*—if I were to tell why I began to like the daisy, you would smile. *Brood over*—think over (سوچنا). *Graggy*—rocky. The imagination of the writer takes him to far-off places. *Bad company*—not a

good companion because he would be thinking to himself and not talking to his friend. *Moody*—impulsive, sudden, *Reveries*—pleasant thoughts (عمدہ خیالات). *Indulge*—give way to. *This looks like a breach of manners*—walking or riding on by yourself. *Out upon such half faced fellowship*—this is the reference from Henry IV act I, Sc iii. *Lukewarm*—not very intimate. *Half faced*—not very cordial. *Sociable*—talking to others. *Mr. Cobbelt*—(1762—1831), the famous author of *Rural Rides*, an admirable account of the old rural (دیہاتی) England, then fast vanishing before the advent (ظہور) of railways, factories and coal mines, was a brave champion of the farmers, and a vigorous (طاقتور) opponent of industrialism, which he thought was ruining the country. He expressed his views with vigour both in the House of Commons and in his writings and pamphlets.

Melancholy musing—sad thoughts. *Lively conversation*—gay talk. *By fits and starts*—in sudden outburst of energy not lasting for a long time.

Page 11. *Sterne*—a novelist of the 18th century. His greatest work is *Tristram Shandy*. *Declines*—is about to set. *Comparing of notes*—exchanging observations, ideas or opinions. *Involuntary impression*—impression of a thing which strikes your mind. *Sentiment*—strong felling. *In kind dumb show*—if you shake or nod your head, by way of disagreement or agreement. *Insipid*—without taste of flavour (بے مزہ). *It is making a tail of a pleasure*—you change your pleasure into a sort of exertion (تکلیف). By discussing about the beauties of nature, you spoil their flavour (مزہ). *Perpetually*—constantly. *Benefit*—use. *I am for the synthetical method*—observing things as a whole. *In preference to*—I do not prefer (ترجیح نہیں دیتا). *Analytical*—enjoying part by part (تجزیہ کرنا). *Lay in a stock*—gather. *Anatomize*—analyse; dissect (چیرنا پھاڑنا). *Vague*—indistinct. *Down*—the hairy coat on some

plants and seeds, for example on thistle (روان). *Thistle*—a plant with a prickly steek (تنا) and leaves and yellow purple or white flowers, the fluff (روان) from the rip thistle flowers. It flows on the air, carrying the seed of thistle. *Entangled*—caught up (پھنسنا). *Brier*—a bush covered with sharp points, thorns especially the wild rose. *Controversy*—discussion (بحث). Hazlitt says that he would not like to discuss the impressions with his companion during a journey, but would like to keep them vague and dim in the store house of his mind. *I like to have it all my own way*—I would like to enjoy nature as I like. *Cavet*—desire (خواهش کرنا). *Remark*—observe. *Bean field*—a field where the beans (مٹر) grow. *Has no smell*—is without the sense of smell. *Short-sighted*—cannot see very far. *Glass*—spectacle. *Tone in the colour*—shade of a colour. *Hits*—strikes. *Account for*—explain. *Sympathy*—likeness of feeling. *Pursues*—follow. Hazlitt says that your companion may have different views from you. You may therefore, disagree with him and the result may be bad temper on both side.

Conclusions—inferences (نتیجہ). *Take for granted*—think them to be true. *Defend them against objections*—argue about them. *May not be of accord on*—may not be in a way that gives satisfaction. *Recall*—revive the memory of. *Lead to associations*—may suggest (سمجھانا). *Too delicate and refined to be possible communicated to others*—the suggestions roused by those objects which are not very pleasant and may recall such association which are so delicate that they cannot be talked about to others. *Cherish*—love. *Fondly*—affectionately. *Clutch them*—graps them. (پکڑنا - گرفت کرنا). *Throng*—crowd. Hazlitt likes to revive (دوبارہ زندہ کرنا) such memories all alone, when he is away from the company. *To give way to*—to express.

Extravagance—something wild or sentimental (جذباتی). *Affectation*—unnatural.

Page 12. *Unravel*—reveal (ظاہر کرنا). *Being*—life. *Otherwise the end is not answered*—otherwise the purpose is not served. You fail in your purpose of rousing interest in your companions. *Competent*—qualified (قابل). Very few people have the knack (مہارت) of revealing (ظاہر کرنا) their feelings to others and make them take interest in them. *Give it an understanding, but no tongue*—the quotation is from Hamlet, Act I, Sc. ii.

> If you have hitherto concealed the sight
> Let it be tenable in your silence still ;
> And whatsover else shall hap to-night.
> *Give it an understanding, but no tongue.*

It means that we must understand the thing but should not give expression to it. *Could do both*—could understand and express. *Coleridge*—the great Romantic poet. contemporary of Wordsworth. *A summer's day*—on a day of summer. *Convert*—change. *Didactic*—moral (اخلاقی). *Pindaric ode*—an irregular poem. *Far above singing*—quotation from Beaumont and Fletcher. *Philaster*, Act V, Sc.

> You left a kiss
> Upon these lips then, which I mean to keep
> From you for ever, I did hear you talk
> *Far above singing :*

It means that Coleridge could talk very melodiously (خوش الحانی سے) and sweetly. *Clothe my ideas*—express my ideas. *Sounding and flowing words*—in sweet running words. *The swelling theme*—the ever growing theme (مضمون). talk on the objects of nature in a poetical way. *All-Foxden*—

Where the Wordsworth stayed and where Coleridge frequently visited them, as his home was only there miles distance. Both Hazlitt and Lamb visited them ther.

They had "that fine madness in them which our first poets had. It is a reminiscence (یاد) of Drayton's Elegy *To my dearly loved friend Henry Reynolds, Esqr., Of Poets and Poety*:

> Neat Marlowe bathed in the Thespian springs
> Had in him those brave translunary things
> *That the first poets had*; his raptures were
> All air and fire which made his verses clear,
> *For that fine madness still he did retain*
> Which rightly should possess a poet's brain.

They—refers to the words. *Rare instrument*—an instrument which is very seldom to be found (نادر آلہ موسیقی). *Strains*—notes (سرین). The lines of poetry which Coleridge quotes are from Pastoral Play by John Fletcher (1579-1625). *Here be*—here are. *Likewise*—also. *Zephyrus*—the god of the west wind in Greek mythology. *Fleet*—quick; flowing very fast. *Curled stream*—the stream which flows in a zigzag manner. *Spring*—the month of flowers. *Choice*—appropriate (عمدہ). Here the word *choice* is used as adjective. *Arbours*—bowers (نشیمن). *Woodbine* — wild honey-suckle (ایک قسم کا پودا). *Dells*—valleys. *Thou wilt*—you will. *Rushes*—a marsh (دلدل میں آگنے والا) plant slender leafless stems, containing pith, often dried and used for chair bottoms, and for weaving into baskets, and in olden times for strewing floors (فرشوں پر بچھانا). *For thy long fingers*—for the fingers of the beloved. *Phoebe*—the goddess of moon (Diana). *Grove*—group of trees; small wood. *Endymion*—he was a young shepherd who grazed his sheep on the top of the mountain Latmus. He loved the pure mountain

air. There he dreamed his days away, while his sheep and goats were feeding. The moon goddess loved to visit Mount Latmus. One night, when she had stolen down in the sky for a walk through one of the flowery meadows (مرغزار) of Mount Latmus, she found Endymion there asleep. The shepherd looked as beautiful as flower on the mountain. She fell in love with him. She came many nights to gaze at the sleeper and to watch the unguarded flock. One morning when she returned to the sky, she looked so pale from her watching that Jupiter asked her where she had been, and she described the beautiful shepherd she had found on her mountain, and confessed (اعتراف کیا) that she had been guarding his sheep.

Then she begged of Jupiter that since Endymion was so very very, beautiful he might always look as she had seen him in his sleep, instead of growing old as other mortals (فانی انسان) must. Jupiter answered "Even the gods cannot give to-mortals everlasting youth and beauty without giving them also everlasting sleep; but Endymion shall sleep forever and be forever young".

So there, in a cave, on Mount Latmus, Endymion sleeps on to this day; and his wonderful beauty has not faded in (مرجھانا) the smallest degree, but is a joy still to all who can climb those lofty heights. *The eternal fire*—the the light of the eyes of the boy Endymion. The fire never dies because he was sleeping and could not see. *Conveyed him softly in a sleep*—made him sleep for ever. *Temple*—flat part of either side of the head between the forehead and the ear (کن پٹی). *Poppy*—the red flower of the plant from which opium is obtained. This also means that she made him sleep as if he was drugged with poppy (پوست). *Steep*—difficult to climb. *Head*—tod. *Stoops*—bends. *Gilding the mountain*—making it golden. *With her brother's light*—the light of the sun. The moon has no light of her own; she derives (حاصل کرنا) it from the sun.

Sweetest—the boy Endymion. Paraphrase of the lines is, Here there are wooods which are as green as any. The air is also fresh and sweet as it is when the god of wind plays on the surface of the fast-running stream which flows in curves. There are plentiful flowers as can be had in spring. They are also very beautiful. All the delights are found here. There are cool streams and wells. There are bowers which are covered with wild honey suckle. There are caves and valleys. You can get into them as you like. I will sit by your side or sing. Or I shall gather water-plants to make rings for your long fingers. I shall relate to you the story of goddess of moon, Diana. She was hunting in a wood when she saw the shepherd boy, Endymion. She brought on him an everlasting (ابدی) sleep. She removed him to the top of the old mountain of Latmus. There she comes every night to kiss her beloved. She makes the mountain golden with the light of the sun. Diana is also the goddess of hunting.

Page 13. *At my command*—at my disposal (میرے پاس). If I were able to compose poetry. *Slumbering*—sleeping. *Ridges*—chains of mountains. *Droop*—bend or hang downwards.

On the spot—at the very place.

Exp. Hazlitt is fond of nature. He delights in green valleys and arbours. He would very much like to compose a poem about the beauties of nature. He would like to awaken his thoughts which sleep on the golden mountains in the evening clouds. But he says that when he is in the company of nature, his imagination fails him. It closes (بند ہو جاتا) like flowers at the time of sun set. He cannot compose a poem or write about the beauties of nature when he looks at it. He must have time to gather his thoughts and then write.

Prospects—view (منظر). *A good thing*—a good topice. *Should be reserved for table talk*—should be set aside for talking during mealtime. *I take it*—I understand. *Within*

—inside a room. *Altercation*—quarrel (جھگڑا). *Appetite*—hunger. The only object on which a person should talk about during a journey is about supper. This increases appetite. *Set a keener edge*—to sharpen.

Viands—articles for food. *Flavour-smell* (خوشبو) *Turreted*—having turrets or small towers (برجیاں). *Straggling*—irregular. *Streaming through*—flowing through *Gloom*—darkness. *Entertainment*—food. *Affords*—can provide. *Take one's ease and one's inn'*—there are the words of Falastaff in Henry IV. The actual words are' What, shall I not take mine ease in mine inn but I shall have my pocket picked ? *'Eventful'*—memorable. (قابل یاد) *Heart-fell*—real. *Frittered and dribbled away*—wasted or thrown away. Fritter means to break into fragements. (ٹکڑے) *Dribble*—to fall into small drops. *Imperfect sympathy*—to be talked to a friend or a companion who does not sympathize or agree with you. *Drain them to the last drop*—I would enjoy these moments to the full. Drain means to drink without break till the whole cup is finished. *They will do to talk of*—it would be proper to talk about them later on. *Speculation*—thought. *Golbets*—cups *inebriate*—intoxicate (مخمور کرنا). The reference is to Cowper, *The Task, Book IV*.

> Now stir the fire and close the shutters fast,
> Let fall the curtains, wheel the sofa round,
> And while the bubbling and loud hissing urn
> Throws up a steamy column, and *the cups,*
> *That cheer but not inebriate*, wait on each,
> So let us welcome peaceful evening in.

Fumes—vapours produced by tea. *Rasher*—a thin slice of bacon or ham or cooking. *Smothered*—profusely spiced with onions (پیازوں والے مسالے کے ساتھ پسا ھوا). *Weal cutlet*—flesh of a calf. Hazlitt thinks of the kind of

food which he would like to take at an inn. *Sancho—once fixed upon cow heel*—(Don Quixote, Part II, Chapter XLIX) but the circumstances were not the same. Sancho was not in inn ; he was exercising his governship of Barataria, and had undergone some tyring disappointments in the matter of food. *Shandean contemplation*—a reference to Sterne's ever delightful Tristram Shandy ; but it is not clear in what sense Hazlitt uses the word. He may mean "genial" with reference to the prevailing geniality of the book or "informal," with reference to the rapid flitting from topic to topic characteristic of Sterne's apparently artless art (ایک مضمون سے دوسرے مضمون کی طرف جانا). *Fixed on*—decided for. *Is not disparaged*—is not to be slighted or talked ill of. It means that it was a good choice. *Pictured scenery*—scenery found in a picture. *Procul, O procul este profani*—(Latin) Far, for from us be all scoffers (نفرت کرنے والے) a formula used by Roman Cathotic Priests.

Page 14. *Treasured up*—stored up as something sacred. *Feed the source of smiling thoughts hereafter*—store them for revival and recollection (یاد کے لئے محفوظ رکھنا). *Them*—refers to hours. *Integrity of fancy*—the wholeness of the imagination ; continuity of my thoughts. *Rather*—I would prefer. *Hue*—colour. *Costume*—a manner of dressing ; here it means draperies of inn. *Quaker*—it is a sect of the Christians known as society of Friends. It was founded by George Fox in the middle of the 17th century. They are strongly opposed to fighting and adopt plainness of dress and simplicity of speech. Their meetings are silent until someone feels moved to speak. *West Riding*—part of Yorkshire,

Breaks no squares—does not quarrel. The person with whom Hazlitt has to talk might be Quaker or from the West riding of Yorkshire, because he will not be very talkative and inquisitive (متجسس). *Passing events*—current events. *In a manner*—in a way. *Rips up*—opens up

(پرانے زخم تازہ کرنا). *Grievance*—complaints. *Abstraction of the scene*—destroys one's absorption (انہماک) in the scene. A companion who reminds us of our past will not let us enjoy the abstraction of the scene *Ungraciously*—gracelessly (بھدے طریقہ سے). *Our imaginary character*—character that a person has assumed (اختیار کرنا). *pursuits*—activities. *Less sumblime portions of your history*—less losty (بلند) part of your life. He knows your defects, and short comings. *It seems*—which it seems. *Citizen of the world*—a Cosmopolitan (دنیا کا شہری) *Unhoused*—without a house. *Is put into circumscription and confine*—is limited (محدود ہونا). A reference from Othello, Act I, Sc. ii.

For know, I ago,
But that I love that gentle Desdemona,
I would not my unhoused free condition
Put into circumscription and confine
For the sea's worth.

Incongnito—unknown ; disguised entity (بھیس , میں). *Uncumber'd*—having no burden of. This is reference from Dryden Epistle to my Honour'd kinsman, John Driden :—

Promoting Concord, and composing strife,
Lord of yourself, uncumber'd with a wife.

Exp. Hazlitt says that if a person knows you when you are going on a journey, the pleasure of the tour is spoiled. Your liberty is spoiled. You like to travel under an assumed name or no name at all as Mr X. but if a person knows you, all the liberty vanishes. *Trammels*—anything that checks movements, action or progress (رکاوٹ). *Importunate*—asking for or claiming things again and again. *Tormenting*—troublesome. *Identity*—individuality (انفرادیت). *Sweetbread*—a gland of a calf or a lamb used for food. It

means to live in the world on humble fare (معمولی خوراک). *Score*—bill. *Applause*—appreciation (تحسین). *Contempt*—hatred. *Romantic*—beautifully imaginative. *Pretention*—claims (دعویٰ). *Negatively right worshipful*—Not respectable. A man can in his imagination be highly respectable or otherwise. *Baffle*—perplex (حیران کرنا). *Conjecture*—guess; sumise (قیاس کرنا). Other people might try to know us, but they would be disappointed and would be wrong in their guess about us. *Being so*—being unknown. We lose our identity to such an extent that we become the object of curiosity to ourselves. *Hackneyed commonplaces*—ordinary people familiar to the world. *An inn restores us to the level of nature*—we appear natural in an inn. *And quits scores with society*—we leave the injury of the society. An inn is a sort of heaven.

Page 15. *Enviable*—very pleasant and attractive. *Metaphysical*—philosophical. *As once at Witham Common*—Witham Common is in Someret. *Gribelin's engravings of the Cartoons*—Simon Gribelin (1611—1733), a French engraver (نقاش) who lived in England for many years, engraved the Cartoons of Raphael but on a very small scale. The set of prints was published in 1707.. *Westall's drawings*—Richard Westall, R. A. (1763—1830), an artist of the English School, was much admired for his illustrations to the works of several poets. The National Gallery, The Wallace Collection and South Kensigton Museum all possess examples of his art. There are many references to this once popular painter in Hazlitt's works, especially in Conversation of Northeote. Hazlitt did not admire him and posterity (بعد کی نسلیں) has confirmed that judgment.

Admired master—westall. *Triumphantly*—victoriously. *Ferried*—rowed me in the boat. *Severn*—the name of a river in England. *Borders*—boundaries.

Exp. Hazlitt says that at certain inns he has been enjoying the pictures and thinking over philosophical pro-

blems. *Luxuriating in books*—enjoying. *Paul and Virginia* —it is a romance by a French writer, published in 1787. It is a simple tale of a boy and a girl, children of two mothers who have sought refuge from their troubles in the Ile de France (Mauritius). Brought up together far from the civilization and conventions (رسوم و رواج) of Europe, they feel deeply in love. Virginia is summoned to France for a few years by a rich relative and her return is awaited by Paul, with intense longing. The ship arrives but is wrecked by a hurricane (آندھی) within sight of the shore, and Paul's efforts to reach it fail. Virginia is seen on the poop (جہاز کا پچھلا حصہ). A nacked sailor approaches and entreats her to take off her clothes and allow herself to be saved, but she refuses and perishes—an excess of delicacy which probably appeared less singular when the book was written than it may today. Paul shortly after dies of grief. *Drenched in*—soaked in (شرابور). *Got through*—read. *Camilla*—or a Picture of Youth, a novel by Frances Burney published in 1798. The story deals with the matrimonial (عروسی) concerns of a groups of young people, Camilla Tyrold and her sisters, the daughters of a country parson, and her cousin Indiana Lynmere; and centres round the love-affair of Camilla herself and her eligible suitor, Edgar Mandlebert. Its happy consummation (تکمیل) is delayed over five volumes by intrigues (سازشیں), and misunderstandings (غلط فہمیاں). The book, especially in its earlier chapters, contains some of the comic situations and absurd characters in which Miss Burney excelled. Among the latter Sir Huge Tyrold, Camilla's good-natured but unpractical uncle; the grotesque (مضحکہ خیز) tutor, Dr. Orkborne, so wrapt up in his own studies that he can give no attention to the duties for which he is engaged; and the fop (بانکا) Sir Dedley larendel. But the drollery (مذاق) soon gives place to overstrained romance. *Madame D' Arblay* better known as

Miss Burney is the authress of the novel *Evelina*. Camilla, written twenty years later, was much less successful. *New Eloise*—the romance by Rousseau. Reading it was such an important event in Hazlitt's life that he gives us the exact date and circumstances. The passage referred to is a description of mountain scenery. *Jura*—a mountain in Central Europe. *Pays de Vaud*—the name of a place. *Bonne bouch*—a choice morsel *To crown the evening with*—to complete the pleasures of the evening. It should be noted that Rousseau was one of the first to dwell in literature upon the sublime (بلند) beauty of mountain scenery, which, up to his time, had been regarded by all polite people with sentiments of disgust (بیزاری) and horror. *Chirk and Wrexham*—two places in Wales. *Amphitheatre*—a level space with hills rising on all sides. *Green upland swells that echo to the bleat*—the reference is to Ode on the Departing Year by Coleridge. This is the poet's description of England. It means that the uplands (اونچے میدان) are covered with green grass. On the top of the hill there are sleep grezing whose bleating is echoed.

The River Dee—a river in England. *Babbling*—murmuring. *Glittered green*—shone green. The reference is again to Coleridge. *Budding*—young. *Ashtree*—a kind of tree. *Chiding*—rebuking. The stream seemed to rebuke the ash which had dipped its head its branches in the stream. *Delicious prospect*—beautiful view. *Inward sight*—inward vision; something seen in imagination. *An mock my idle gaze*—and laugh at my useless stare.

Page 16. *The words have faded into the light of common day.* Wordsworth Ode on the Intimation of Immortality, etc i.e., the words have vanished altogether.

> The Youth, who daily farther from the east
> Must travel, still is Nature's Priest,
> And by the vision splendid
> Is on his way attended;
> At length the Man perceives it die away,
> *And fade into the light of common day.*

The beautiful is vanished and returns not. Coleridge, Death of Wallenstein (translated from Schiller), Act V, Sc. i,

> The bloom is vanished from my life,
> For O ! he stood beside my, like me youth,
> Transformed for me the real to a dream,
> Clothing the palpable and the familiar
> With golden exhalations of the dawn.
> Whatever fortunes wait my future toil,
> *The beautiful is vanished—and returns not.*

The idea is that when Hazlitt visited this beautiful place he was young. He had liberty and genius and virtue All these things have vanished. *Influx* — flowing in (بہاؤ). *Regret*—sorrow. *Fragments*—pieces. *Conjure up*—to call up a mental picture by using the imagination (تخیل). *Defaced*—destroyed. Hazlitt cannot recall the thoughts, the delights which he had experienced in youth. *Precipice*—a very steep and right rock or mountain face (چٹان). *The poet*—Coleridge. *Incorrigible*—which cannot be corrected. *Sylvan Dee*—A reminiscence (یاد) of Wordsworth's Tintern Abbey, lines,

> How oft in spirit have I turned to thee
> O Sylvan Wye ! thou wanderer though the woods.

The rest of the sentence is, no doubt, a mingled reminiscence of Revelation (رویا) XXII, I, and XXI, 6 "And he shewed me a pure river of water of life, clear as crystal (شفف), proceeding out of the throne of God and the Lamb".; and "I will give unto him that is a thirst (پیاسا) of the fountain of the water of life freely." *Sylvan*—flowing through the forest. *Capriciousness*—changeableness (تلون).

Effort—difficulty. *Transport* — carry. *Picture of the*

mind revives again—again Hazlitt quotes from Wordsworth. *Revive*—is refreshed. *Those*—those scenes. *Canvas*—cloth on which a coarse picture is painted. *Extent*—limit. *Efface*—remove. *Conceptions*—thoughts. *Shift*—change. *Bares its bosom*—reveals itself. The landscape bares its bosom. A reminiscence (یاد) of Wordsworth's sonnet The World is too much with us.

> This Sea *that bares her bosom to the moon* ;
> The winds that will be howling at all hours,
> And are up—gathered now like sleeping flowers;
> For this, for every thing, we are out of time ;
> It moves us not.

Enraptured—delighted exceedingly. *We take our fill of it*—we devour it. *Grandeur*—splendour. *Blots*—darkens ; removes. *Barren*—not good enough to produce crops (بنجر). *Cultivated*—grown with corn.

Page 17. *Despise*—hate. Hazlitt says that our senses can see one thing at a time. If we are walking through a fertile country we think that the whole world is full of rich vegetation. If we are walking through desert, we believe that the whole world is a barren (بنجر) place. *Beyond Hyde Park*, etc. Sir Fopling Flutter is a character in The Man of Mode or Sir Fopling Flutter, a comedy by the gay (خوش باش) Sir George Etherege 1634—1691. He was greatly influenced by Moliere (مولیر). This sentiment is not uttered by Sir Fopling Flutter. Hyde Park is the biggest Park in London. When a person is there he thinks that Hyde Park is the only green place. The rest of the world is desert. I could live there (i.e. in the country) and never send one thought to London. *Harriet*—Whatever you say I know all *beyond Hyde Park's a desert* to you, and that no gallantry can draw you further. *Nutshell*—shell of a nut (خول). *Prospect*—view. *Expanded*—stretched. *Voluminous*—very big. It means that the whole world seems to be very small when we are travelling through a particular

country. Our conception (تخیل) of the world is limited to that part of the world through which we are travelling. *Calculation of Arithmetic*—on a map there is a scale which tells us the extent (وسعت) of a country. *Signification*—importance (اہمیت). *Immense mass of territory*—a big part of world. *Paste board*—a small thin cardboard pasted on a wooden globe. *Account*—importance. On a map the big country of China appears to be very small. *Diminished*—decreased (کم).

Universe—the world with stars and planets. *Comprehend*—understand. *Texture*—construction (بناوٹ). *Infinity of things*—numberless things. *Mechanical instrument*—machine. *Variety*—difference. *Tunes*—musical notes. *In succession*—one by one. *Excludes*—banishes. *Recollections*—memories. *Unfold*—lay open. *Web*—texture (بناوٹ). Hazlitt says that we can only think of one thing at a time. In this paragraph Hazlitt has digressed (ھٹ گیا ہے) from the topic for a time. *Intimate*—close (گہرا). *Vivid*—clear. *Quitted*—left the theme. He reverts to the theme which he has left. *Aqueduct*—channel for water. *The contrary*—I would like to visit ruins and pictures with a friend or a party because one needs to discuss them. *Reversed*—changed. *Intelligible*—which can be understood. *Bear talking about*—talk is necessary about them. *Tacit*—understood without being said; unspoken. *Communicable*—which can be communicated. *Overt*—done openly or publicly, not secretly.

Page 18. *Salisbury Plain*—in England. *Is barren of criticism*—there can be no criticism about it. *Stonehenge*—the most famous of the remains of the Pre-Christian religion of the Britians, standing on Salisbury Plain. *Antiquarian*—having to do with the study of antiqutíes (قدیم اشیاء) buildings work of arts and other things that remain from people who lived long ago. *Ramble*—walk. *Indifferently*—rather badly.

Hazlitt uses the word indifferently for himself rather modestly. Hazlitt was a good critic of art. *Curiosity*—rare, strange and interesting things. *A party*—with Charles and Mary Lamb. *With no mean eclat*—with no mean striking effect. *Muses*—one of the nine Goddesses, daughters of Zeus, who protected and encouraged the art of poetry, music, history and dancing,

With glistering spires—Paradise, Lost, Book I line 254 *...or some renown'd metropolis.*

With glistering spires and pinnacles adorned. Glistering—shining. *Spire*—a tall structure set on a tower, which narrows to a point. *Pinnacle*—summit. *Descanted*—talked at a great length. *Quadrangles*—an open space or court wholly or partly enclosed by large buildings. *Bodleian*—the great library at Oxford. *At Blenheim*—the great Duke of Marlborough was an admirer of Rubens, and the grateful cities of the Netherlands presented him with many fine examples, which, with his purchases went to form the best collection of Rubens in the possession of any one person. The pictures, some twenty in number, belonging for the most part to the master's best period were mainly Scriptural in subject, only one, or perhaps two, being "Bacchanalian" in the sense of Hazlitt's remark. The great collection was dispered at Christie's in (1886), with the rest of the Blenheim art treasures. Hazlitt refers elsewhere to these pictures, and gives them more detailed notice to his Sketches of the Principal Picture Galleries in England. *Superseded*—replaced; got the better of (سبقت لے گیا). *Cicerone*—guide; footman. *Powdered*—whose wig was powered. *Wand*—stick. Hazlitt says that once in a picture gallery he proved a better critic of art than the guide. *Confident*—having confidence. *Venturing*—daring. *At intervals*—from time to time. *Involuntary*—done without exercise of the will; not done willingly. *Antipathy*—strong feelings agains (نفرت). *Notions*—ideas. *This relief*—comfort. One very much likes to have a companion while one is travelling in a foreign country. *Passion*—object of great desire. *Appetite*—hunger. *Stifled*—suffocated (گھٹا). *Utterance of speech*—spoken

words. *Athens*—the most important city of Greece, famous for its ruins. *Single contemplation*—for silent study. *Pyramids*—the tombs of Pharoahs (فرعون کا مقبرہ). *Species*—kind. While seeing the ruins and old buildings one needs a companion. This desire to have a companion becomes intense. *Craving*—desire. *Pressing*—urgent. *Calais*—the harbour of France. *Novelty*—something new. *Confused*—noisy din *Like oil and wine*—beautiful and attractive.

Page 19. *Mariners*—sailors. *Hymn*—a pious song. *Crazy*—ready to fall to pieces. *Alien*—strange (اجنبی). *I only breathed the air of general humanity*—Hazlitt felt at home there. He did not find himself to be an alien in France.

Arbitrary thrones—autocratic rulers. Hazlitt hated the French ruling dynasty of Bourbons. *When I first set my foot etc.* Hazlitt first visited France in 1802 when his idol, Napoleon, was governing as First Consul. In 1822, the date of this essay, Napoleon was dead in exile, and the French people bore contentedly the yoke of the Bourbons whom they had once dethroned. Hence Hazlitt's scornful allusions (حوالہ) lower down. *Foreign parts* — different (نفرت والا) countries. *Lasting*—durable. *Discourse*—talk. *Remote*—distant. *Piece into*—fit into. It means that we cannot always talk about foreign countries. They do not form a part of continual conversation. *Mode*—manner. *Animated*—full of life. *Momentary*—temporary. *Hallucination*—seeming to see or hear something which is not really present (فریب نگاہ). *Ideal*—perfect. *Pulse*—beating. *Transports*—joys. *Jump*—this is quotation from Macbeth. *We'd jump the life to come*—It means that we have to forget our actual life in order to enjoy our sojourn (قیام) in a foreign country. *Romantic*—here means fond of romance. *Itinerant*—wandering. *Domesticated* — we cannot feel at home in a foreign country. *Facilities*—ease. *Dr. Johnson remarked*—'how little does travelling supply to the con-

versation of any man who has travelled." *Instructive*—educative. *Substantial*—real. *Downright* — complete. We cannot feel in our elements, when we are in a foreign country. We feel as if we have been cut off from ourselves. *Enviable*—for which you feel envy.

IMPORTANT QUESTIONS

Q. 1. What reasons does Hazlitt advance for going alone on a journey ? (V. Imp.)

Ans. Nearly half of the essay is devoted to the pleasures of journeying alone. It is one of the pleasantest things in the world to go on a journey ; but Hazlitt likes to go all by himself. He can enjoy society in a room ; but out of door, nature is company enough for him. He is never less alone than when alone He cannot see the sense of walking and talking at the same time. He does not like to criticize (تنقید کرنا) hedge rows (باڑیں) and black cattle. He likes to go a journey without encumbrances (بوجھ). He likes solitude for the sake of solitude. He does not like to have a friend to whom he might say that solitude is sweet. The essence of a journey is perfect liberty. He likes to have the clear blue sky over his head, and green turf beneath his feet, then a winding road before him and a three hours march to dinner. He can ruminate over (سوچنا) the past. He does not like to comment on the beauty of a wild rose. It will be sweet without a comment. He confesses that he is not a good companion. Therefore, he would prefer to be alone. He cannot talk and think at the same time.

When a person has a companion on a journey he is obliged to compare notes with him. Walking becomes toilsome and burdensome (بوجھل) when one is obliged to talk. He has to translate the beauty of nature for the benefit (فائدہ) of his friend. Sometime companionship results in ill-humour. He therefore, avoids company. Some objects suggest to him some associations which he

cannot communicate (بتانا) to others. It is difficult to express one's feelings before company. His friend Coleridge the poet, could talk and walk at the same time. This is beyond Hazlitt.

Hazlitt makes one exception (استثنیٰ) and that is, that the only topic (موضوع) for conversation during a journey is what one should have for supper. But the whole strain (زور) of the essay is that of solitude. The moments spent in solitude are eventful (اہم). They are too precious to be spoiled in companionship. He likes to enjoy the smell of onions and rabbit being roasted. He likes to hear the sound of the stir in the kitchen. The one great inconvenience (تکلیف) of a companion on a journey is that he reminds one of the past. He, therefore, prefers to travel incognito (فرضی نام سے جسے شناخت نہ کیا جا سکے). He can enjoy pictures all alone. He can read the books of his choice. He read many a book while staying at inns. Wales is the country which he likes most for going on a journey. When alone he can enjoy the beauties of natures as he did in a certain part of Wales. The prospect (منظر) before him opened to his inward sight a heavenly vision (تصویر). He enjoyed the river Dee flowing in woods. But all this was done when he was travelling alone. He would like to return to that beauteous countryside sometime later, but he would return to it all alone. The word *alone* recurs in the essay like a refrain (جو لفظ بار بار دھرایا جائے). Such are the musings (خیالات) of Hazlitt while going on a journey. Solitude is sacred to Hazlitt as to Wordsworth.

Q. 2. When does Hazlitt like to have a companion on a journey?

Ans. Hazlitt likes to go on a journey all alone. He does not at all like to have a companion, because he will

spoil the pleasure of such an adventure. He would comment on the beauty of nature which Hazlitt does not at all like. He can have companions in the town, but in the country he would like to be all alone. But he makes certain exceptions. He has no objection (اعتراض) to go to see ruins, aqueducts, pictures, in company with a friend or a party. The ruins and pictures are matters which can be better understood when talked about. When you see a good picture, you would like to communicate its beauty to your companion. One can discuss about Stonehenge. It is a remarkable collection of prehistoric monuments arranged in two circles. They are situated on Salisbury Plain. Modern research dates the origin back to the Bronze Age. They were presented by Sir Cecil H.E. Chubb, first baronet of Stonehenge. Such objects and old relics (یادگاریں) can be discussed. Here silence and solitude would not do. When a person is going to see ruins the first consideration is where one should go. Hazlitt says that he can comment on the works of art fairly well. Once he took a party to Oxford and showed them that seat of the Muses at a distance. He was so well-versed in antique things that he could surpass a professional (پیشہ ور) guide at Blenheim.

Then Hazlitt likes to have a companion when on a journey in a foreign country. He would want, at times, to hear the sound of his own language. One feels awkward in a foreign country without friends and one's countrymen. One would find oneself suffocated (گھٹا ہوا) in the desert of Arabia. The ruins of Athens and Rome cannot be enjoyed without a companion. One feels like a limb cut off from society, unless one can meet with fellowship a support. But in France he felt quite at home. When journeying through Egypt he would like to have companions of his own country While seeing the Pyramids he would like to have companions to whom he could talk and comment on the mighty structure of these ancients tombs of Pharoah. Travelling in foreign parts is like time cut out of existence. One becomes a different individual when one

is out of one's country. He is lost to his friends and his own country.

Hazlitt makes the exception of having a companion only when he is visiting ruins, ancients monuments or picture galleries, otherwise he would prefer to be left alone to his musings and speculations (سوچ و بچار).

Q. 3. **I am for the synthetical method on a journey, in preference to the analytical ?'** Discuss this in the light of the Essay 'On Going a Journey' by Hazlitt. (Imp.)

Ans. Hazlitt says that he would not like to have a companion on a journey. There are some people who can talk and walk and enjoy nature at the same time. An Englishman should do one thing at a time. Hazlitt says that when a person is burdened with companions, he has to talk to them. This continually comparing of notes interferes with the impression of things on the mind. If you have to show your approval and disapproval, you act a sort of dumb show. If you have to explain, it makes a pleasure a toil. The book of nature should not be translated. Hazlitt would not like any remarks to be made on the beauties of nature. He would like to devour nature at a glance.

He would preserve the impressions of things in the store-house of his mind. Then he would recall them and they would serve as food for future years. His memory would become a dwelling-place for all sweet sounds and hormonies. It shall be mansion for all lovely forms. Hazlitt would like to see his ideas floating like thisle-down. He would not like them to be caught in the throns (کانٹے) of discussion (بحث). It is very inconvenient to discuss beauties of nature with a friend. If you remark scent of beanfield crossing the road, your companion may not have sense of smell. If you point to a distance object, he may be short-sighted.

If you enter into discussion with a *friend* about the

beauties of nature, he may disagree with you with the result that the bark of companionship may founder (غرق ہو جائے).

Hazlitt says that when he is alone, in the midst of beauties of nature he does not quarrel with himself. He can indulge in daydreaming and be in a state of reverie (خوش کن خیالات). He would like to preserve those beautiful objects to be recalled at a later day. Some objects give rise to delicious past experiences which a person cannot reveal to his friends. It is quite possible that he may not feel interested in the thing communicated to him. Hazlitt can do whatever he likes with the landscape. He would not like to analyse it with a friend but drink it whole like good wine.

PASSAGES FOR EXPLANATION

Q. Explain the following passages with reference to their context:

(*a*) It is great to shake off the trammels of the world and of public opinion—to lose our importunate, tormenting, everlasting personal identity in the elements of nature and become the creature of the moment, clear of all ties—to hold to the universe only by a dish of sweet-breads, and to owe nothing but the score of the evening—and no longer seeking for applause and meeting with contempt, to be known by no other title than the Gentleman in the parlour. **(Page 14).**

Reference: These lines have been taken from the article 'On Going A Journey' by William Hazlitt.

Context and Explanation: While going on a journey Hazlitt would not like that he should have the burden of the name attached to him. He would like to lose his identity while sojourning in an inn. He is free. He can throw off the shackles (بیڑیاں) of the world. He can become indifferent to public opinion. One is always careful of one's reputation or honour while living with one's fellowmen. But in the country one can get rid of troublesome personality. One can become a part of nature. One is free from all ties. One lives in the moment. One forgets the past and future. One has only to pay the bill

of the inn. One only thinks of the dishes that one would have. One is free from ambitions. One is tied to the world by the dish of sweetbreads, (pancreas (عضو - لب لاب) of a calf or lamb used as food). One does not care for applause 'praise' or hatred of his fellowmen. One is known as a gentleman in the parlour, the sitting room of an inn.

(*b*) There is hardly anything that shows the short-sightedness of capriousness of the imagination more than travelling does. With change of place we change our ideas; nay our opinions and feeling. We can by an effort indeed transport ourselves to old and long-forgotten scenes, and then the picture of the mind revives again; but we forget those that we have just left. It seems that we can think but of one place at a time. **(Page 16).**

Reference: These lines have been taken from the article 'On Going A Journey' by William Hazlitt.

Context and Explanation. Hazlitt says that the imagination of a person becomes limited when one is journeying through a part of the country. The scope (دائرہ) of imagination becomes limited. It behaves freakishly (تلون مزاجی سے). The mind changes very suddenly. It is guided by caprice (tendency to change suddenly. Imagination changes with the changing scene. If we go to a different place our ideas also undergo a change. If we are in a meadow (مرغزار) we think of flowers. If we are travelling on a road we may be thinking of milestones. It is with great difficulty that we can remember old and long forgotten scenes. It is with difficulty that we can recall them. Old scenes can be remembered but with an effort. But we completely forget those scenes which we have just left. We can think of only one place at a time. These are the limitations (حدیں) of imagination. One sight is forgotten from the memory like a dream. When a person is travelling through a wild barren (بنجر) country he can have no idea of a woody and cultivated one. Things near us are seem of the size of life. Things at a distance are dimished (decresed) to the size of the understanding.

3. THE HERO AS POET

Thomas Carlyle (1795-1881)

Life : Carlyle was born on 4th December, 1795, at Ecelefechan in Dumfriesshire. He was the second son of James Carlyle (1758-1832), a stonemason of fearless independence and strong natural faculty. From the Ecclefechan school he proceeded in 1805 to Annan Academy ; and in 1809 he entered Edinburgh University, where he excelled(سبقت لے گیا) in geometry. In 1813, he began preparation for the ministry (پادری بننا) of the Church of Scotland, but in 1814he competed succesafully at Dumfries for the mathematical mastership of Annan Academy, and in 1816 accepted the post of assistant of the parish (or grammar) school of Kirkcaldy. Ere long the work of teaching became intolerable, and when in the end of 1818 he removed to Edinburgh he had abandoned (چھوڑ دے) all thoughts of the ministry. Here he obtained private teaching, for Brewster, editor of the Edinburgh Encyclopaedia, wrote many articles, chiefly biographical and geographical, and translated Legendre's Elements of Geometry. In 1819, he began the study of Scots Law, but found it as uncongenial (طبع کے نا موافق) as divinity. Till 1822 he lived in Edinburgh, absorbed in German literature, especially Goethe, who had an abiding (مستقل) influence on him. 1821, he was introduced through his friend Edward Irving's to his pupil Miss Jane Baillie Welsh (1801-66), the only daughter of Dr. John Welsh, medical practitioner in Haddington, who had left his daughter sole heiress of the small estate of Craigenputtock, 16 miles from Dumfries. In 1822 Irving, entering on the pastorate (پادری کا عہدہ) of the Caledonian Chapel in London, recommended Carlyle as tutor to Charles Buller. Carlyle found his duties pleasant, and was now able

to give substantial (کافی) pecuniary (مالی) aid to his family, particularly as regarded the education of his younger brother, John Aitken Carlyle, the translator in 1840 of Dante's *Inferno*. Now also he arranged to write *Life of Schiller* and a translation of the *Wilhelm Meister* of Goethe. He paid his first visit to London in 1824, and remained there till the publication, in book form, of his Schiller (1825). At this time he received the first of a series of letters from Goethe, and made the acquaintance of Coleridge, Thomas Campbell, Allan Cunningham, Procter, and other notabilies. In 1825 he removed to the farm of Hoddam Hill near his father's farm of Mainhill, which he had leased, his brother Alexander doing the farming, while he translated German romances. In 1820 his father and he had removed to Scot bring farm, when in October he married Miss Welsh, and settled in Edinburgh.

There he translated German romances. In 1828 they removed to Craigenputtock, and there they lived for six years Carlyle writing meanwhile magazine articles on Burns, Samuel Johnson, Goethe, Voltaire, Diderot and Schiller. He also wrote History of German Literature, the best part of which was subsequently published in the form of essays and in 1833-34 there appeared in Fraser's Magazine his most characteristic work, *Sartor Resartus*, the fantastic (عجیب و غریب) hero of which, Teufelsdrockh, illustrates in his life and opinions the mystical 'Philosophy of Clothes'. In Sartor he abandoned the simple diction of his earlier essays for the thoroughly individual style of his later works *eruptive, ejaculatory* (ابلنے والا), but always *powerful*. In 1834 Carlyle resolved to try his fortune in London, established himself in the house 5, Cheyne Row, Chelsea, in which he lived till the day of his death. His *French Revolution*, which established his reputation as a literary genius of the highest order, and 1840 he lectured on German Literature, *The History of Literature*, *The Revolutions of Modern Europe*, and *Heroes and Hero Worship*. His Sartor Resartus was published in 1833. In 1837 he gave lectures in London and in 1839 his *Chartism* appeared. His French Revolution, Past and Present, Life and Letters

of Oliver Cromwell, Latter Day Pamphlets, and Frederick the Great were works of noble conception.

Style : As a prophet, Carlyle exerted a great influence during the middle of 19th century. As a master of the graphic style he has no rival and nó second. He was just and sincere. He died in 1881.

Substance

In this lecture Carlyle says that the great Italian poet, Dante sang about the religion of the Middle ages. Shakespeare expresses the outer life of Europe whereas Dante the spiritual or the inner life. Dante has given the faith or the soul. Shakespeare has given Europe the practice or the body. Divine fire burned in the heart of Dante. Shakespeare is like the sun which gives light to the world. Shakespeare came into the world by mere accident. Had not the English squire Sir Thomas Lucy thought of prosecuting (مقدمہ چلانا) him, there could have been no Shakespeare. He had to leave for his life his native place for London. Dante sang about the Christian faith and Shakespeare sang about the practical life of Europe Shakespeare was the free gift of Nature. He is a priceless thing.

Praise which has been lavished on Shakespeare is justified (جو تعریف کی گئی ہے). He is the greatest intellect. He has an unexcelled power of vision. He is superior to Bacon. Carlyle considers Shakespeare great in portrayal of character or characterization (کردار کی عکاسی). He brings out the inmost heart of a character. Shakespeare is great as the world. He is a perfectly level mirror. He crates all kinds of men and objects. As compared to Shakespeare Bacon's intellect is of a secondary order. The only philosopher who can reach the height of Shakespeare is Goethe. He praises Shakespeare for the delineation (عکاسی) of character. Shakespeare has the *seeing eye*. He penetrates through (نفوذ کرنا) the surface of the things. The first requisite

(تقاضا) in a poet is that he must have insight (بصیرت). According to Carlyle Shakespeare has superiority of intellect. His power of insight and morality are due to his faculty, *superiority of intellect*. Shakespeare is highly moral. An immoral man cannot write in that strain (طرز). Therefore, Shakespeare is the greatest of intellects. His art is not artifice. He is a voice of the Nature. It is difficult to know the real Shakespeare from his plays, because they are written objectively (غیر جانبداری سے). His sorrows, his silent struggles lie hidden in him.

Carlyle considers Shakespeare superior to Dante. His sonnets bear eloquent testimony (شہادت) to his sorrows and struggles. A person who has not suffered himself cannot create such characters as Hamlet or Macbeth. Carlyle considers Shakespeare a great comic writer. His laughter is genial (اچھی). He laughs at his characters, but his laughter is genial and sympathetic. It is not the laughter of fools. Shakespeare's Histories or his English Historical Plays are a kind of national epic (رزمیہ جنگ). They throb (ان میں تڑپ ہے) with patriotism. We do not have the whole of Shakespeare in his plays. We only find scattered limbs of the poet in his work. Carlyle considers Shakespeare a prophet. He was a seer in his own way. He sings about the universal church of the Nature. Some of his poetry is as sacred and divine as the Psalms (مزامیر). Shakespeare is a greater possession that the English have. He is the grandest thing that the England has produced. If the English were asked whether they would give up Shakespeare or Indian Empire, they would like to retain Shakespeare and give up Indian Empire. Shakespeare has his practical value. In him the English race can find a bond to unite them though they may be scattered throughout the world. Italy is great because she produced Dante. England is also great because she produced Shakespeare. Russia is not great, despite her vast empire, because she is

dumb. She has not produced any articulate (بولنے والی آواز) voice.

Summary

Dante and Shakespeare: God sent Dante, the great Italian poet, into the world to sing the religion of the Middle Agés, or its inner life. Shakespeare expresses the outer life of Europe, its practice, i e. its *chivalries*. (بہادری) *courtesies* (اخلاق), humours and ambitions. Dante has given the faith or the soul of Europe, Shakespeare has given the practice or body. Dante is deep, fierce as the central fire of the world, Shakepeare is like Sun, the upper light of the world. Italy produced the one world voice. The English had the honour of producing the other.

The tree of Life: The tree of life is governed by its own laws. It buds and withers by them. It was due to the strange working of this tree of life that Shakespeare shone on the *firmament* (آسمان) of the Elizabethan sky. Had Sir Thomas Lucy not thought of prosecuting him who was suspected of deer stealing from his *preserves* (وہ جگہ جہاں لوگوں کا داخلہ ممنوع ہو), the *bard* (شاعر) of *Avon* (شہر کا نام) would not have run to London is to seek shelter there. It was due to the working of this tree of life which produced Sir Thomas Lucy and his *would* (ہونے والا) be victim, Shakespeare. Shakespeare is the poet of Middle Age Catholicism. *Chatholicism* (کیتھولک مزھب) was abolished by the acts of Parliament. Shakespeare, the singer of the practice of Catholicism, made his appearance *notwithstanding* (با وجود) the *abolition* (تنیخ) of Catholicism. The kings, the queens and the acts of Parliament follow their own way and Nature follows hers. Shakespeare was not the product of any act of Parliament. He was a free gift of Nature. He is a priceless thing.

Shakespeare great in characterization: Carlyle says

that the praises and admiration heaped on Shakepeare are just. The whole Europe rings with then. It is *evident* (ظاهر) that Shakespeare is the chife all poets. He is the greatest *intellect* (دماغ). He has such power of vision and such a faculty of thought as is not to be found in any other man. He has depth, strength and greatness of soul. The dramas of Shakespeare have been construced out of crude material. Out of that *crudity* (خام اشیا) emerges order, and perfection. He has a seeing eye and a great intellect. It is in the characterization that he is great. He knows which circumstance to make *prominent* (نمایاں) and which to suppress. Shakespeare is great in *delineating* (عکاسی کرنا) men and things. His greatness lies in this *sphere* (دائرہ). He gives a true picture of men. They seem to be reflected as if in a level mirror or which is neither *covex* (محدب) no concave. He can create all types of characters, a humorous boon companion like Flastaff, a tragie hero like the credulous Othello, a devoted romantic lover like Juliette Shakespeare is in sympathy with them all. Carlyle considers him to be a superior intellect to Bacon. He quotes the *verdict* (فیصلہ) of Goethe about the characters of Shakespeare. Goethe says that the characters of Shakespeare are like watches with dial-plates of *transparent* (شفاف) crystal through which the inward mechanism can also be seen. In order to be a great poet one must possess *the seeing eye*. It should be able to see the *harmony* (هم آهنگی) in nature. Shakespeare is able to discern the inner hearth of thihgs and the harmony in them. This faculty of insignt and penetration is the gift of Nature. A poet must be able to see the harmony existing in Nature.

Morality of Shakespeare. Carlyle says that if he were called to define Shakespeare's faculty he would say that it consisted in *superiority of Intellect*. All other qualities or

faculties, imagination, fancy are *subservient* (ماتحت) to it. Man's spiritual nature, the *vital* (حیات بخش) force in him is essentially one and indivisible. Morality is another name of that vital force. Without morality, intellect is impossible. A thoroughly immoral man cannot know anything at all. Nature does not open her *ample* (وسیع) page to the selfish and the cowardly. Shakespeare, according to Carlyle, is the greatest of intellects. He is an unconscious intellect. A German critic of Shakespeare, Novalis says about him that the dramas of Shakespeare *are as deep as nature herself*. Shakespeare's art is not *artifice* (مصنوعی فن). Shakespeare is a voice of Nature. He is a part of Nature. Much of Sakespeare lies hidden, his sorrows and his silent struggle.

Humour of Shakespeare : Dante's *Divine Comedy* makes a person miserable while reading. It brings out Dante's own misery. It is a battle without victory. Carlyle calls Shakespeare greater than Dante, because he fought and did conquer. It is wrong to say that Shakespeare did not know the troubles of other men. His sonnets are a proof of his own sorrows and sufferings. Had he not suffered himself, he could not have created such tragic heroes as Hamlet and Macbeth.

According to Carlyle Shakespeare excels in mirthfulness. He has genuine love of laughter. It seems to pour from him in floods. He tosses the object of his ridicule as in a horse play.

His own heart also laughs, but it is a genial laughter. He does not laugh at the butt of his jokes because he is weak, miserable and poor. His laughter is sympathetic. It is not that of a fool, like the crackling of thorns under the pot.. He laughs at the foolish constables Dogberry and Verges. We like them only the better for our laughing. Such a laughter as that of Shakespeare is like the sunshine on the deep sea, something very beautiful.

Shakespeare's Historical Plays : Quoting the German

scholar (Schlegel) Carlyle says that the Historical Plays of Shakespeare are a kind of National Epic. The great general Marlborough said that he knew no English history but what he had learnt from Shakespeare. They are *memorable* (قابل یاد) as Histories. He seizes all the great and important points of history. Carlyle thinks that the description of the Battle of Agincourt is one of the most perfect things of Shakespeare. There is the description of two armies, the gubilant Frenchmen, very *sanguine* (پُرامید) of their victory, and the worn out, tired English. Then there is the stirring address of Henry V to his soldiers. There is a noble patriotism in the *address* (خطبہ).

Carlyle is of opinion that the language of the plays of Shakespeare is uneven but there are certain very bright passages in them. They seem to be the result of *inspiration* (القا) But it must be remembered that he had to write for the Globe Playhouse. He had to work under certain conditions. Hence the unevenness of the plays.

Shakespeare as a Prophet. Carlyle says that the *insight* (بصیرت) of Shakespeare was similar to the prophetic. Nature seemed to him divine, unspeakable, as deep as Hell and as high as Heaven. Shakespeare is the melodious priest of true Catholicism. He is a poet of the universal church. There are no *superstitions* (توہم), intolerance and *fanatical* (مذہبی دیوانگی) fierceness in him. He is alive to the divineness of Nature Carlyle says that there rises a kind of universal Psalm out of Shakespeare. It can compare with the sacred songs of David. Carlyle dismisses the opinion of some people that Shakespeare was a *sceptic* (ملحد). He is as much a sceptic as unpatriotic. The fact that he seems to be indifferent to religion was that he did not care for, rather hated theological discussions and controversies (بحثیں) of his day.

Practical utility Shakespeare : Shakespeare says that

the English should be thankful to Sir Thomas Lucy who was intent (مصر) upon prosecuting Shakespeare. From obscurity (گمنامی) he rose to be the Manager of a Playhouse. He was held in high esteem by the Earl of Southampton. Though the English are not followers of the cult (فیشن) of heroship, yet Shakespeare has become a hero. He is the grandest thing that the English have done. He is their biggest possession. If they were to have the choice of retaining Shakespeare or Indian Empire, they would prefer to part with the Empire and retain their Shakespeare. Apart from spiritual advantage of Shakespeare, there is a real utility (افادیت). The English race is scattered over nearly all parts of the world. Shakespeare alone can keep all of them together as one nation. It is the greatest practical advantage of Shakespeare. No acts of Parliament can keep the English people together. It is only Shakespeare who can do so. He is, therefore, an English king whom no Parliament can dethrone (معزول کرنا). England should be proud of the fact that like Italy, they produced an articulate voice. Russia is dumb, she has had no voice of genius. In this respect England is more fortunate than Russia.

Main Points

1. Dante, the great Italian poet, expresses musically the religion of the Middle Ages.

2. He had given expression to the inner life of Europe.

3. Shakespeare has expressed the outer life of Europe.

4. Dante has given the faith or soul, Shakespeare the practice or body.

5. Dante is deep and fierce as the central fire of the world, Shakespeare is wide, gentle and far-seeing as the sun.

6. It was through sheer (محض) chance that Sir

Thomas Lucy thought of prosecuting Shakespeare for deer stealing.

7. Shakespeare's advent (ظہور) was contrived by Nature.

8. Shakespeare was the free gift of Nature.

9. He is the greatest poet.

10. He has such a power of vision, such a faculty of thought as is not to be found in any other man.

11. Out of chaotic (بکھرا بکھرا) material he has created harmony.

12. He has deep insight and a great intellect.

13. He is great in painting men and things, especially men.

14. He enters into the heart of his characters.

15. Shakespeare's morality, his candour (صاف گوئی), tolerance and trurhfulness are manifested (ظاہر میں-عیاں ہیں) in the portrayal of his characters.

16. He is a perfectly level mirror, who can create diverse characters like Falstaff, Othello and Juliette.

17. He is greater intellect than Bacon.

18. He is a true poet, he has the seeing-eye.

19. He is the gift of Nature.

20. He possesses superiority of intellect.

21. Imagination, fancy and other faculties are covered by this faculty i e. superiority of intellect.

22. Shakespeare is highly moral; an immoral men cannot know anything at all.

23. Nature does not reveal itself to the selfish and the timid.

24. Shakespeare is the greatest of intellects.

25. He is a part of Nature.

26. His dramas do not reveal the real Shakespeare. They are written objectively.

27. In his sonnets his sorrows and struggles lie revealed.

28. It is wrong to say that Shakespeare did not know the troubles of other men.

29. Had he not suffered himself, he could not have created such suffering heroes as Hamlet or Macbeth.

30. Shakespeare excels in laughter, but his laughter is not malicious (کینہ سے بھری ہوئی). It is sympathetic.

31. His Historical Plays are a kind of National Epic.

32. They throb with patriotism.

33. Some of the writings are only conventional, but there are such passages of radiance in them.

34. Shakespeare may be considered a Prophet, because he possesses an insight similar to that of the Prophets.

35. He is a bard of true Catholicism, the Universal Church.

36. It is wrong to say that Shakespeare is a sceptic.

37. Shakespeare is the grandest thing that the English have done.

38. He is more precious than all other wordly possessions even Indian Empire.

39. Shakespeare is a real, marketable, tangibly (جو چھوئی جا سکے) useful possession.

40. He can keep together the scattered English race as one Nation.

41. No act of Parliament can dethrone this English king.

42. England is fortunate that she had produced a world voice like Italy.

43. Russia is dumb though she possesses a vast empire. She has not produced any world voice.

Critical Appreciation

Carlyle has peculiar style. *Style is the man himself,* is an oft-quoted critical canon (اصول تنقید). It applies to all creative writers, but it is most appropriate when applied to Carlyle. His early childhood and youth were spent in

the rugged (کھردرے) mountains of Scotland. His style is no less rugged than the mountains of Scotland. He coins words. He indulges in barbarous coinage. There is the constant recurrence of some words in a quaint and queer connection. For example, the words quite, *almost*, nay, *not without* and the like are frequently met with in Carlyle. He is fond of inversions (فقروں کو اُلٹا کرنا) and Germanised compounds. His sentences are of telegraphic cast. Some people accuse Carlyle of mannerism but Carlyle's much debated style is his natural speech. He could not and would not change it. His book Sartor Resartus is a very difficult book to read. We come across long periods, involved and elliptical (مختصر) sentences and sonorous (بڑے بڑے الفاظ) words. Carlyle is like a volcano (کوہ آتش فشاں) in action, eruptive (لاوا باہر نکالنا), throwing out lava and other combustible (جلنے والی) things. Modern reader is offended by the tricks of his style. His books are not an easy reading but when one becomes acquainted with his unique style, one finds a sincere personality speaking through them. He speaks like an angry Prophet denouncing the materialism of his age.

But the style in his heroes and heroworship becomes less difficult. The lectures on heroes are brilliant character studies. They are simple in statement and clear in doctrine.

According to Carlyle History rests entirely on the *great men theory*. Universal History for him is at bottom the History of Great Men who have worked here, for Carlyle, individuality is everything. The great man is supreme. He is not the creature of his age but its creator; not its servant but its master. The History of the World is but the biography of great men.

Shakespeare takes up two great poets as heroes in the domain (دائرہ) of poetry, Dante and Shakespeare. Carlyle says that Dante was sent into the world of embody musi-

cally the religion of the Middle Ages, its inner life. Shakespeare embodies the outer life of Europe as it developed them. He considers Shakespeare to be greater than either Bacon or Dante. It was mere coincidence that Shakespeare came into the world unannounced. The tree of life follows its own laws. Certain events take place in accordance (مطابق) with the laws of growth of this tree, so is the case with the heroes who are born in this world when Nature wills them. Shakespeare is the world voice. Carlyle calls him a priceless and free gift of Nature. He is the chief of all poets hitherto, the greatest intellect.

It is in the delineation of character that Shakespeare is great. He is a perfectly level mirror in which his characters are reflected. Shakespeare is the gift of Nature. He possesses superiority of intellect of which he is not conscious He is a thoroughly moral man. An immoral person according to Carlyle cannot know anything. Shakespeare is, therefore, the greatest of intellects, a voice of Nature. His dramas do not reveal the whole personality of Shakespeare but his sorrows, sufferings and struggles are reflected in his sonnets. It is wrong to say that Shakespeare did not know the troubles of other men. Had he not suffered himself how could have not created such suffering heroes as Hamlet, Coriolanus or Macbeth.

It is in the creation of comic characters that Shakespeare excels all other humorists. The laughter of Shakespeare is sympathetic. His Historical Plays are a kind of national Epic. They display the patriotism in the man. If the work of Shakespeare is uneven it is due to the disadvantage of having to work for the Globe Theatre. Shakespeare is the poet of true Catholicism, the Universal Church He was not a sceptic as some people would have us believe. He is the greatest possession of the English. He is a more valuable possession than Indian Empire. "Indian Empire will go some day" said Carlyle. It has gone, but Shakespeare remains. He serves as a bond between the English race scattered all over the world. It is a great thing for a Nation to get an articulate voice. England is fortunate in having produced one. Carlyle

quotes German writers when praising Shakespeare. The style of the lecture is easy and smooth unlike his other book.

Notes and Explanations

Page 20. This extract is a part of the lectures of Carlyle. This is a part of lecture III. The part I of the lecture deals with Dante, the greatest Italian poet. The lectures On Heroes and Hero-worship are simple as compared to his other books. Carlyle had his own view of history. He believes that history is made by great men. He says, "Universal History, the History of what man has accomplished in this world is at bottom the History of the Great Men who have worked here." His view of history is opposed to scientific view of history. A scientific historian, seeks to explain all changes in thought, all movements in politics and society, in terms of general laws. The greatest man is treated as the product and expression of the spirit of the time. For Carlyle individuality is everything.

Among the heroes of history Carlyle considers Odin, the Chief god of Scandinavian mythology (عالم الا جسام). His second lecture is about Muhammad, peace be upon Him. The third lecture is about Dante and Shakespeare. The fourth lecture deals with Luther and Knox, both religious leaders of Reformation. Among men of letters he chooses Johnson, Rousseau and Burns. The last and the sixth lecture deals with Cromwell and Napoleon.

Dante—The great Florentine poet 1205-1321 is the author of the famous and immortal epic. The Divine Comedy. He wrote the book in exile. It is a picture of Hell (Inferno), Ourgatory (اطراف) and Heaven. It is the greatest work of Dante. It comprises 'Inferno, the 'Purgatorio' and the 'Paradiso'.

The 'Inferno' is a description of Hell, conceived as a graduated conical (مخروطی) funnel, to the successive circles

of which the various categories of sinners are assigned. The 'Purgatorio' is a description of purgatory, a mountain rising in circular ledges (پہاڑ), on which are the various groups of repentant (معافی مانگنے والے) sinners. In his visit to Hell and Purgatory, Dante has for guide the poet Virgil, and there he sees and converses with his lost friends or former foes. The 'Paradiso' is a vision of a world of beauty, light, and song, where the poet encounters (ملتا ہے) Beatrice, now an angel. The poem is not only an exposition of the future life, but a work of moral edification, (تعلیم - اصلاح) replete with symbolism and allusions (حوالے) based on Dante's wide knowledge of philosophy, astronomy, natural science, and history.

Embody—give form to ideas, feelings. *Middle Ages*—the period in European History from about A. D. 1100-1400 or in a wider sense A. D. 600-1500. *Musically*—in poetry; poetically. The Divine Comedy is very superb (بہت عمدہ) poetry. It has been translated into English. Many translations are available. The original poem is in Italian. *Shakespeare*—the greatest dramatist of the Elizabethan age. (1564-1616), was born at Stratford-on-Avon, was the son of a well-to-do tradesman and citizen. In 1582 he married Anne Hathaway, and in 1585 left Stratford for London, where he became an actor in the Lord Chambrlain's company of players. He probably began his career as a dramatist by writing the historical play Henry VI. The sonnets, comedies, history plays, and lastly two of the tragedies (Julius Caesar and Hamlet) were written during the next ten years. These were followed by the 'problem' plays (Troilus and Cressida, All's well that Ends well, Measure for Measure) and the great tragedies (Othello, Lear, Macbeth, Antony and Cleopatra). Cymbeline, The Winter's Tale and The Tempest (1611) are among the last plays that Shakespeare wrote. An important discovery of recent years is a passage added to a play by Anthony Munday (The Booke of Sir Thomas Moore) in Shakespeare's own handwriting.

As developed—which flourished and prospered (ترقی کرنا). *Chivalries*—laws and customs, religious, moral and social of the knights in the middle ages; the qualities that knights were expected to have, *courage, honour, nobility, loyalty, devotion to the weak and helpless, to the service of women. Courtesies*—courteous behaviour, showing good manners, politeness and kindness (اچھی عادات - اخلاق حسنہ). *Humours*—now-a-days the word reams a persons' state of mind, especially at a particular time. The word here is used in its old use. Humour means one of certain liquids in the body, said to determine a person's mental and physical qualities (اخلاط). *Ambitions*—aspirations. *Homer*—the blind poet of Greece. He was the great Greek epic poet, who was regarded by the ancients (though the belief has in modern times been contested) as the author of the 'Iliad' and the 'Odyssey'. There is doubt as to both his birthplace and his date, the letter being variously placed between 1050 and 850 B. C. The seven cities that claimed to be his birthplace were 'Smyrna, Rhodus, Colophon, Salamis, Argos Athenae'. Tradition represents him as blind and poor in his old age. The origin of the epics, whether by the enlargement (زیادہ کرنا) and remodelling of earlier material by one or more hands or as a direct composition from tradition material, is disputed. Recent scholarship tends to recur to the view of 'One Homer'.

Construe—interpret (تشریح کرنا). *Legible*—that can be read. *In a not less noble way*— in an equally noble way.

Exp. Dante has given to the world the Faith or Soul, Shakespeare the Practice or Body. Faith is nothing without practice. So body is nothing without soul. Dante has described the spiritual struggle of man and Shakespeare the worldly life. *This latter*—the practice or body. *Was on the point of breaking down*—was slowly crumbling and disintegrating (اس میں زوال آرہا تھا). *Dissolution*—disintegration; decay (انحطاط) *Sovereign*—supreme (سب سے بڑا).

Perennial—perpetual; never failing (مدامی) *Was sent to take note of it*—was sent to take note of the age of chivalry. *Long enduring*—long lasting. *Placid*—gentle (نرم - شریف).

Exp. In this paragraph Carlyle compares the great Italian poet Dante and the great English poet Shakespeare. Dante has expressed the spiritual life of man. His poetry is divine. Shakespeare has dealt with the age of chivalry. He has given tha world the practice or the body of man. In Shakespeare we learn about chivalries, courtesies, humours and ambations of the Middle Ages. Dante burnt with spiritual fire. He was the central fire of the world. Shakespeare was like the sun. Two great poets of the English language have praised Shakespeare. The one is Arnold and the other Meredith. Arnold says :

> And thou, who didst the stars and sunbeams know,
> Self-school'd, self-scann'd self-honour'd, self-secure
> Didst treed on earthunguess'd at—Better so.

Meredith says :

> The greatest knew thee, Mother Earth; unsoured
> He knew thy sons. He probed from hell to hell
> Of human passions, but of love deflowered
> His wisdom was not, for he knew thee well.

Accident—chance (اتفاق). Mere—(محض) *Self-sufficing*—self-contained (مطمئن). *The warwickshire Squire.* Sir Thomas Lucy who prosecuted Shakespeare for deer stealing. *Rustic*—rural (دیہاتی). *Stratford*—the town on the river Ivon where Shakespeare was born. *Outbudding*—blossoming into buds (کھلنا). Bud is unopened flower. *Era*—period. *Of his own accord*—of his own will. *The Tree Igdrasil*—or Yggdrasll, in northern mythology, the world tree, an ash, representing all living nature, which connects heaven, earth,

and hell. Maypoles and Chlistmas trees are said to be derived from this conception.

Withers—fades (مر جھاتا ہے). *Buds*—puts forth buds. *Scanning*—examining carefully (بمنظر تعمق معائنہ کرنا). *Too deep for our scanning*—so deep that we cannot examine the laws of life. Things take their natural course. Circumstances so combined together that God sends proper time. *Bough*—branch (شاخ).

Page 21. *Eternal*—everlasting; having no beginning and no end (ابدی). *Curious*—strange. *Considered*—thought over. *Cooperate*—work or act together in order to bring about a result (تعاون کرنا). *Rctting*—decaying (زوال پذیر ہونا). *Highway*—road. *Indissoluble*—that cannot be dissolved or broken up; firm and lasting (نا قابل تقسیم). *Portion*—part. *Solar*—pertaining to the sun. *Stellar*—relating to stars. *Withal*—moreover; as well (علاوہ ازیں). Carlyle is very fond of this word. *Irrecognigably*—without being recognized. *Curious I say...on all men.*

Exp. Carlyle says that circumstances so combine together that they produce a definite result. He says that people do not give it sufficient thought, to this working of the tree of life. Every thing co-operates with everything to produce a certain result. Suppose a nation is disintegrating. All of a sudden a man is born who saves the nation from ruin. A leaf does not decay on the road but it becomes an inseparable part of the sun and the stars. Nothing perishes. Out of the populace, crowd of men, a man is born and he has his impact (اثر) on another men. He changes their destiny (قسمت) and leads them on to glory. The Tree of Life has its own laws by which it is governed. Circumstances produce the man who is needed at the hour. In this case we have Sir Thomas Lucy. He

was a rich squire. The forest laws prevailing at that time were very stirct. Shakespeare happened to steal game (شکار) in his preserved forest. He set his men to find out the culprit (مجرم). It was Shakespeare who was now being hunted. For fear of his life he ran away to London. It was here that he wrote his immortal (نہ فنا ہونے والی) plays. Had there been no Sir Thomas Lucy there would have been no Shakespeare. So all these circumstances combined to produce Shakespeare. *Sap*—vital juice of a plant *Mutual*—reciprocal (باهمی). *Communication*—act of communicating or working. *Minutest*—smallest. *Talon*—claw (درخت کی جڑ). *The whole*—the whole tree. *Hela*—hell.

Exp. The Tree of Life has its own laws of growth and decay. Just as the smallest leaf draws its food from the roots so the tree of life grows and prospers according to universal and eternal laws of God. There are circumstancer or influences. They are like the sap of a tree. Leaves are men. The are the outcome of influences (اثرات) and circumstances. The age of Elizabeth was the age Romanticism. Shakespeare appearted on the tree of life to give expression to this wonderful period of romance. *Outcome*—result. *Flower-age*—(پھول آگنے کی حالت), *Preceded it*—went before it. *Attributable to*—can be attributed to (منسوب). *Catholicism*—the sect of the Christians who acknowledge the supreme authority of the Pope. *Theme*—subject. *Dante's song*—the epic poem the Divine Comedy. *Primary*—first. *Vital*—essential, done away with (منسوخ کرنا). *Acts of Parliament could abolish it*—England belonged to the church of Rome till the time Henry VIII. He broke away from the Roman Church, because the pope did not allow him to divorce the Catharine of Aragon. So Catholicism was abolished in England. *Novertheless*—however; in spite of;

still (بایں همه). *Tuking small thought of*—not caring for. *King Henry, Queen Elizabeth*—both these sovereigns were protestants, they were not Catholics. Elizebeth was the daughter of Henry VIII. *Not withstanding*—despite. *Saint Stephen*—the name of a church. *Debate*—discussion (بحث) *Hustings*—booths for election (عارضی عمارت). *Free-masons tavern*—a public-house of Free-masons. Free masons is member of secret society with branches in many parts of Europe and America for mutual help and fellowship. *Infinite*—limitless (غیر محدود). *Jangling*—querrelling. *Endeavouring*—trying. *Proclamation*—announcement (اعلان).

Page 22. *A thing of little account*—a thing of no value. *Literally*—strictly (صحیح معنوں میں). In this paragraph Carlyle tells us that Shakespeare was the result of the Catholic faith of Europe in the Middle Ages. Catholicism was abolished by the acts of Parliament. The advent of Shakespeare did not depend on the acts of Parliament. He was the product of Catholicism which had been done away with by legislation. Though the acts of parliament are very noisy, they are insignificant (اهم نہیں هوتے). Shakespeare came into the world without making any noise. His birth and advent were not proclaimed beforehand. He was the free gift of nature. But he is a priceless thing He came into the world noiselessly. *Of this Shakespeare*—about Shakespeare. *Idolatrously*—idolatrous means excessive devotion or admiration (بہت زیادہ تعریف). Idolatrously would mean excessive admiration. *Conclusion*—result. *Hitherto*—up to this time.

Intellect—mind (دماغ). *In our recorded world*—the world history which has been recorded. *Vision*—imagination (انہائت بلند تخیل). *Characters*—characteristics. *Placid*—gentle. *Tranquil*—calm. *Unfathomable sea*—sea which cannot be fathomed or whose depth cannot be measured;

very deep. *Of this shakespeare of ours...unfathomable sea.*

Exp. Carlyle says that Shakespeare has been too much praised. The praise heaped on him borders on idolatory (صنم پرستی). Such an opinion about Shakespeare is the right one. It is a just opinion. Not only the English people praise him with excessive admiration, but the European countries too do the same. Shakespeare enjoys European reputation (شہرت). This fact makes us conclude that Shakespeare is the chief all poets of the world. He is the greatest mind who has left his record in literature. He excels (سبقت لے گیا ہے) all other men in the power of imagination and thought. He has the breadth of soul. All things are reflected in this ture and calm deep sea. This is the estimate of Shakespeare by Carlyle. *Constructing*—making (بنانا - تخلیق کرنا). *Manifested*—expressed; shown (نمایاں کرنا). *Francis*—Bacon Baron Verulam, Viscount St. Albans (1521—1626), owed his advancement (ترقی) in the state to the favour of the Earl of Essex and his downfall to 'corruption and neglect' in the discharge of his duties as Lord Chancellor. His most important works in English are the Essays (1597), Advanced of Learning and History of Henry VII (1622). *Novum Organum*—In this book Bacon challenged old philosophies. He advocated the use of experiments. He advocates the application of the inductive or experimental method to physical Science. *That strikes everybody*—which is discerned or seen by everyone. *Apparent*—clear (واضح). *Fashion*—create (بنانا). *Such a result*—the result that in dramas of Shakespeare understanding is manifested. His dramas are as great and penetrating as the famous book. *Novum Organum*—The kile means 'new instrument by Bacon. *The built house*—the dramas of Shakespeare. *Quarry*—place not underground like a mine where stone, slate is got out of the ground for building, road-making

etc. *Rude*—rough (بھدا - کھردرا). *Disorderly*—unshapely.

Exp. Shakespeare was not a very well read man. His dramas are based on the popular romances of his day. His Roman Plays owe much Plutarche's Lives and his histories are based on Holinshed (اس زمانہ کا ایک مورخ) *Perfection*—the quality of being perfect. *Merit*—quality. The plays of Shakespeare are a perfect house is so perfect that it appears that Nature had made it. The qualities of the builder seem to be hidden in the perfection of the house. *Discern*—see clearly with the eyes or with the mind. *Knows by instinct*—knows as if by a natural process (محل). *Its relation to them*—the relation of the instinct to the material. *Transitory*—short-lived (عارضی). *Glance*—look. *Insight*—power of acute observation ; penetration (بصیرت). *Will suffice*—will be enough. *Deliberate*—done on purpose ; slow and cautious (سوچ سمجھ کر). *Illumination*—making bright.

Exp. The playes of Shakespare reveal a keen insight; the whole matter is revealed in its full light. His eye is calm and comprehensive (سب باتوں پر حادی). In short Shakes peare is a great mind. *Wide*—big and broad. —*Witnessed* seen. *Delineation*—portrayal ; showing by describing (عکاسی). In this sentence Carlyle says that he has seen. Shekespeare drawns very faithful picture of the thing that From the portrayal of the thing, we can get know the depth of Shakespeare's intellect.

Page 23. *Vital*—important. *Prominent*—conspiciuous (نمایاں). *Unessential*—not prominent or necessary (غیر ضروری). *Suppressed*—concealed. *Sequence*—connected line of events and ideas ; the order of events (تسلسل). *Task*—used as verb ; burden with severe work (بہت محنت کرانا).

Will the fitness of his answer be—the description of the

thing would depend on the depth of the understanding of the dramatist. *You will try him so*—you must apply this test to him. *Does like join itself to like*—is the arrangement harmonious? *Method*—regularity. *Confusion*—disorder (بے ترتیبی). *Embroilment*—confusion (الجھاؤ). *Fiat lux*—means let there be light. This is a quotation from the Bible. The words are that of God. He created light out of darkness. *Chaos*—confusion. *Precisely*—exactly.

Exp. Carlyle says that Shakespeare knows full well what is important and what is not. He makes the important thing conspicuous. He suppresses what is not important. He knows how to begin, arrange the events in proper order and how to bring a thing to finish. In order to find how he manages it, one can know the force of his penetration. Before writing about anything, he has complete understanding of the thing. Then the result is proportionate to his understanding. Shakespeare had to task, to tax (زور لگانا) his whole force and understanding in order to write a play. Carlyle does not undertake to comment on individual plays of the dramatist, but he gives us his general reaction (تاثر) to the plays of Shakespeare. They, according to him, are the work of genius. In order to appreciate Shakespeare one has to tax one's own insight to appreciate the depth of his penetration. There is complete harmony in his plays. There is nothing discordant (نا ہموار) in them. There is order and perfect sequence in what he writes. From disorder emerges (نکلتا ہے) order and method. It was crude raw material which Shakespeare evailed himself of. Whatever came out of the mill became grist (ہر چیز سے فائدہ اٹھانا). Just as there was light out of darkness, so Shakespeare brought out his own light to dispel darkness. His own light is reflected in his plays. *Portrait painting*—portrayal of characters. Shakespeare is great in the portrayal of character. *Decisively*—in fulness. *Unexampled*—without parallel. *Perspicacity*—sharpness of intellect (روشنی طبع). *Reveals*—shows. *Inmost heart*—core

(اُگو). *Generic*—distinctly characteristic ; distinct ; clear (واضح). *It*—the thing.

Disolves—melts—*Structure*—construction (بناوٹ) *Creative*—which creates. *Intensive*—which creates. *Intense*—sharp (شدید). *Morality*—the act of being moral ; behaviour. *Valour*—bravery (بہادری). *Candour*—frankness. *Tolerance*—forberance (رواداری). *Victorious*—triumphent (فاتح) *Obstruction*—obstacles (رکاوٹیں). *Visible*—that can be seen. *Twisted*—ball; *Concave*—curved inwards like the inside of a circle or ball convex lens magnifies (بڑا کرنا) things, while the concave lens makes them appear small. *Reflecting*—showing. Shahespeare does not describe objects as they are seen through a convex or concave mirror. He shows them as if in a plain mirror in which things are reflected as they are. He does not exaggerate a character or try to deprecate (کم کرنا) it. *Related to all things*—he is in sympathy with all the things. *Takes in*-understands and treats them. Now Carlyle gives the examples of some of the characters of Shakespeare. **Falstaff**—Sir John, in Shakespeare's 'Henry IV', a fat, witty, good—humoured old knight, loving jets, self-indulgent, and over-addicted (عادی) to sack (شراب) ; a braggart (شیخی باز) who, when exposed, has presence of mind and resource (حاضر دماغی) enough to find some shift (بہانہ) to save his face ; he seems to exaggerate and boast his vices in order to bring out their humorous side. The Falstaff of Shakespeare's 'Merry Wives of Windsor', written to command, presents a very different character. A mere designing knave (بد معاش) with but few sparks of his former humour, he cuts a sorry fingure in the indignities (ذلت) and mortification (ذلت) to which his vices expose him. **Othello**—Othello is the chief character of the play of the same name. Othello is a gallant general in the service of the Venetian (وینس کا)

state. He secretly marries Desdemona daughter of the Venetian senator. He has won her love by the tale of his adventures and encounters (لڑائیاں). Othello is credulous by nature. He promotes Cassio a young Florentine whom he trusted. By this promotion (ترقی) he had deeply offended iago, an older soldier who thought he had a better claim, and who now plots his revenge (انتقام). By a device he first discredits Cassio, as a soldier, with Othello. so that Cassio is deprived of his lieutenancy. He instigates (ابھارنا) the latter to ask Desdemona to plead in his favour with Othello, which Desdemona warmly does. At the same time he craftily, (چالاکی سے) instils in Othello's mind suspicion of his wife's fidelity(وفاداری), and jealousy of Cassico. Finally by a trick he arranges that a handkerchief given by Othello to Desdemona shall be found on Cassico. He stirs Othello to such a frenzy (دیوانگی) of jealousy that the Moor smoothers (گلا گھونٹنا) Desdemona in her bed. Othello discovers that he has murdered Desdemona without cause kills himself from remorse. **Juilet**—the heroine of Shakespeare's Romeo Juliet. She is in love with Romeo who belongs to the family hostile (دشمن) to him. She is a romantic girl like Romeo. They agree to marry secretly. On the night before the wedding he drinks a potion (زہر) which renders him apparently lifeless for forty hours. Romeo hears that Juliet is dead. He buys poison and comes to the vault (زمین دوز کمرہ) to have a last sight of Juliet. He kisses Juliet and drinks the poison and dies Juilet awakes and finds Romeo died by her side. The cup is still in his hand. She stabs herself and dies. Juliet is typically romantic heroine. **Coriolanous**. Caius Marcius, a proud general, performs wonders of valour in a war against the Volscians and captures the town Corioli, receiving in consequence the surname Coriolanus. On his return it is proposed to make him consul, but his arrogant

(غرور) and out spoken contampt of the Roman rabble makes him unpopular with the fickle crowd,and the tribunes of the people have no difficulty in securing his banishment. He betakes himself to the house of Aufidius, the Volscian general, his enemy of long standing, is received with delight and leads the Volscians against Rome to effect his revenge, He reaches the walls of city, and the Romans, to save it from destruction, send emissaries, (سفیر), old friends of Coriolanus, to propose terms, but in vain. Finally the mother, wife, and son of Coriolanus come and beseech him to spare city. He yields to their prayers, makes a treaty favourable to the Volscians, and returns with them to Antium, a Volscian town. Here the Volscian general turns against him, accusing him of betraying the Volscian interests; and with the assistance of conspirators (سازش میں شریک) of his faction, slays Coriolanus in public place.

These are some of the characters which Carlyle mentions by way of illustration (وضاحت). *Sets them all forth to up in their round completeness*—gives a faithful and complete picture of these characters. *Loving*—he loves his characters as if he were the equal brother of all. *Secondary*—coming after, less important than, which is first or chief. *Order*—nature (نوعیت) Carlyle says that the book Novum Organum is poor in comparison with the wisdom of Shakespeare as set forth in his dramas Bacon is secondary (ثانوی حیثیت) as compared to Shakespeare. Carlyle does not subscribe to the theory that the works of Shakespeare have come out of the pen of Bacon. **Goethe**—the greatest intellect of Germany, (1749—1832). Carlyle was a great admiror of Geothe. He is the author of a number of books. Faust is his greatest dramatic poem.

Page 24. *Remind me of it*—after Shakespeare Carlyle considers Geothe to be the writer of intellect. *Dial plate*—face of the watch showing hours and minutes. *Transparent*—that through which light can pass. *Crystal*—glass (شیشہ)

This quotation is to be found in Geothe's Romance Wilhelm Meister. Geothe was all praise for the gift characterisation of Shakespeare. *Harmony*—agreement; pleasing combination of related things. *Discloses*—shows (ظاہر کرنا). *The seeing eye*—the eye which can see beneath the surface of things. *Rough embodiments*—like mountains, rivers and other physical features. In the whole of universe (کائنات) there is complete harmony just as harmony which results from various notes when they combine together, so there is harmony among the objects of nature. *Base*—mean (کمینہ). *Genially*—sympathetically. (ہمدردی سے). *Hold your peace about them*—keep quiet over them. *Exterminately*—uprooting (جڑ سے اکھاڑنا). *Extinguishing*—putting them off (بجھانا) *Them*—refers to things. *If he hnve*—if he has intellect. *Verse*—poetry. *Accidents*—chances. *Trivial*—ordinary (معمولی) *Extremely*—very. *Faculty*—power of mind.

Outfit—clothes. *In what sort soever*—In whatever sort. *Stringing rhymes together*—composing poetical lines. (تک بندی کرنا). *If you cannot do that*—if you cannot see. *Jingling*—Metallic clinking or ringing sound, as if coins, keys or small bells; series of the same or similar sounds in words, especially when designed to attract the attention (بجنا). *Sensibilities*—feelings (احساسات).

Exp. In these lines Carlyle says that a poet must be able to see. He must have the faculty of penetration (بصیرت) otherwise there is no use of making rhymes. *Speculation*—thought (فکر). *Crabbed*—harsh; ill-natured (سخت - تیز طبیعت). *Dunce*—slow learner, especially a child at school; stupid person. *Enquiry*—question.

Page 25. *Entirely*—completely. *Fatal*—the word has been used in its old sense. It means doomed. Only a dunce is doomed,persons, no other man is. What Carlyle

seems to impress is that just as a pupil who is a dunce is beyond hope so is a poet who has no insight. He must be able to see beneath the surface of things. *Dwells in a man*—is to be found in man. *Faculites*—talents. *Distinct*—clear. *Separable*—that cannot be separated. *Included*—contained (شامل). *Capital*—very big. *Divisible*—that can be divided. *Existed*—were to be found. *Prescribe*—lay down. *Such forms of utterance*—such phrases as *intellectural nature or moral nature*. *Apprehension*—understanding(فہم ادراک). *Radically*—fundamentally (بنیادی طور پر). *Falsified*—made false or wrong. *Thereby*—by that. *Vital*—Of, connected with, necessary for living. *Indissolubly*—inseparably. *Physiognomically*—in external appearance; related to one another by external appearance like the features on the face.

Exp. The man can be judged by the vision that he has. Carlyle says that if he were called upon to give definition of the faculty of Shakespeare, he would call it *superiority of intellect*. By saying that he has said everything about Shakespeare. He asks what faculties are. People talk of faculties as if they were separate things. For example, people say spiritual or moral quality, or intellectual quality. They mean to say that intellect, imagination, fancy are a different things like hands feet and arms. This is a great mistake. It is a mistaken notion (خیال). Intellectual nature and moral nature of a man are not separate things. They are not divisible. As a matter of fact they can be included in one word *intellect*. Imagination, fancy and understanding are related to one another. They are included under power of insight. Intellect is the source of all the different faculties of man. His whole life is regulated by his intellect.

Morality—moral quality. *Thoroughly*—perfectly.

Page 26. *Be virtuously related to it*—must have moral relation with it. *If he have not the justice...at every turn*—the poet or the man must set aside selfishness at all times. He must be above selfishness. *The dangerous true*—if a

man is truthful and is true at all times he will find it something dangerous. We would be in a dangerous situation. The path of truth is fraught (laden) with dangers. How shall he know? He cannot know a thing unless the man puts down his selfishness and has the courage of conviction. *Virtues*—good qualities. *Recorded*—preserved. *Pusillanimous* — cowardly ; mean-spirited (بزدل - کمینہ). *A sealed book*—a book which is hidden. *Superficial*—hollow ; looking at the surface only (سطحی). There are certain key points in this sentence. Other sentences are their elaboration. Carlyle says that a thoroughly immoral man cannot know anything at all. Nature remains a sealed book to the bad, the selfish and the timid. *Geese*—plural goose. *Lodge*—are to be found. *Reynard*—fox. *Vulpine* — pertaining to a fox (لومڑ کے متعلق) *Morality*—quality. *Splenetic*—pertaining to spleen (طحال تلی) or melancholy (مالیخولیا - غم). *Atrabiliar*—of a melancholy temperament. Both the words have the same meaning. *Reflections*—thoughts. *Get at*—catch (پکڑنا). *Promptitude*—the quality of being prompt. *Graces*—manners. *Dimensions*—size. *Internal*—belonging to interior (اندرونی). *These things are worth stating*—These things deserve to be stated or mentioned. *Contrary of them*—opposite of them. *Baleful*—full of evil. *Perversion*—turning from right to wrong; change to something abnormal, wrong, unnatural etc. (الٹا ہونا). *Limitations*—condition of being limited (محدود ہونا). *Modifications*—changes or alterations. *Candour*—candidness (باطن کی صفائی). *Ill-usage*—wrong usage; bad treatment at the hands of nature. *Supply*—furnish (مہیا کرنا).

Exp. Carlyle compares man to a fox. He sets up this anology (مشابہت) to elaborate his point. He says that fox knows something of nature. He knows where the geese are to be found. The fox has certain fox-like ins-

tincts which helps him to trace the geese and catch them. This is the morality of the fox. This should also be the morality of a good human being, a good human fox. If the same fox were to indulge in melanchology thoughts, he would not catch any geese. If the fox were to complain that Nature has been unkind to him, and that fortune is not on his side, and that other foxes are more fortunate, then he will pervert (مسخ کرنا) his Nature. By brooding (سوچنا) he would not be able to catch any geese. On the other hand good fox-like qualities are courage, and activeness which would help him to catch his prey. So this is the morality of the fox and his insight. They i.e. morality and insight, are the facets (چہرے - رخ) of the same harmony as vulpine sagacity (دانائی). Carlyle says that he has mentioned this anology on purpose. The opposite of these qualities, that is morality and insight is perversion, twisting of the real nature. A man should know how and to what degree moralitv and insight are to be modified. As a matter of fact Carlyle says that an immoral man cannot have the knowledge of anything. He must be above selfishness and should be a lover of truth. The real man will have the qualities which should be found in a man, just as a good fox will have good fox-like qualities. A fox has morality and insight which are the characteristics of a fox. So a man should not be selfish and timid and cowardly. These are not manly qualities. They are the perversion of the good qualities. Every man needs food to sustain life. Hunger is manly quality, but if a man eats too much and is greedy this is perversion. *Concerning*—about him. *Unconscious*—Shakespeare was not conscious of the intellectual gift which God had endowed him with. *Novalis* (فرضی نام)—it is a pseudonym (تخلص - فرضی نام) of Hardenberg. His full name was Friedrish Leopold Von Hardenberg (1772—1801). He was a Germen romantic poet and novelist, author of poems religious, mystic, and secular, including 'Hyms of Night', laments on the death of his lovely Sophie von Kuhn, and the novels of 'Heinrich von Ofterdingen' and 'Die Leh-

rlinge zu Sais' ('The Disciples at Sais'). He wrote under the pseudonym 'Novalis'. He greatly influnced Carlyle. *Artifice*—here it means a crafty trick or expedient (تصنع یا بناوٹ) *Pre-countrivance*—contriving or managing beforehand. *Deep*—seas.

Page 27. *Elucidation*—making lucid or clear; illustration (وضاحت). *Infinite* (لا محدود)—limitless. *Concurrence*—agreement (اتفاق). *Affinities*—close connection, structural resemblance; relationship (مشابہت). *Meditating*—thinking over; contemplating (سوچنا). The key sentences in this paragraph are (1) Shakespeare is the greatest of intellect (2) He is an unconscious intellect (3) Shakespear's art is not artifice. (4) He is a voice of Nature. Succeeding generations will find explanation illustrtion of their own human beings in his plays. They would find new harmonies, complete relationship with the universe, relationship with higher powers of man in the works of Nature. Shakespeare is for all times. New meanings will be discovered in his dramas by succeeding generations (آئندہ آنے والی نسلیں اپنے جذبات کی تصویریں دیکھیں گی).

Of herself—of Nature. *Exertion*—effort; toil (کاوش محنت). *Accomplish*—achieve. *Grounded*—based; founded (مبنی). *Symmetry*—proportion (تناسب). *Sap*—essential juice of the plants. *Hid*—hidden.

Exp. Shakespeare is a part of Nature. He works with deliberate effort, but also Nature makes him work. He is impelled (مجبور) by Nature to write just as the oak tree grown from the earth, the mountains and waters, rivers, lakes or oceans form themselves, so is the growth and formation of Shakespeare. His work is proprtionate and symmetrical like the other manifestations (مظاہر) and objects of Nature. Towards the end of this paragraph Carlyle says that the sorrows, silent struggles, which Shakespeare never expressed

to the world lay hidden in the man. His silence is more eloquent than his speech. *Tranquility*—calm; composure *Indispensable*—absolutely necessary (لابدی - ناگزیر). *In that* —because he. *Sonnets*—the sonnets of Shakespeare which are hundred fifty four in number. They are the expression of the sorrows and silent struggles of Shakespeare Prof. Dowden remarks about his sonnets : "Under the joyous exterior of those days lay a craving, sensitive, unsatisfied heart, which had not entire possession of itself, which could misplace its affections, and resort to all those pathetic frauds, by which misplaced affections strive to conceal an error from themselves. The friend in whose personality Shakespeare found a source of measureless delight-high-born, beautiful, young, clever, accomplished, ardent-wronged him. The woman from whom Shakespeare for a time received a joyous quickening of his life, which was half pain—a woman of stained character, and the reverse of beautiful, but a strong nature, intellectual, a lover of art, and possessed of curious magnetic (مقنا طیسی) attraction, with her dark eyes which illuminated a pale face—wronged him also (اسکے ساتھ ظلم کیا).

The Sonnets tell more of Shakespeare's sensitiveness than of Shakespeare's strength. A Sonnet consists of fourteen lines. It falls into two unequal parts. The first consists of eight and the second of six lines. Each part is complete in itself. Wordsworth wrote six hundred Sonnets. Shakespeare, Milton and Keats also wrote very beautiful Sonnets. *Expressly*—clearly. *Waded*—walked. *Testify*—show. *As what man like him ever failed to have to do*—no man like him ever failed to have to wade through deep waters and swim struggling for life. *Heedless*—careless. *Notion*—idea *Bough*—branch. *Of hand*—without previous thought or preparation. *Rustic*—rural (دیہاتی). *Deer poaching*—stealing of deer. *Fall in with*—experience *Delineate*—portray (عکاسی کرنا). *Hamlet*—it is a tragedy by Shakespeare. It is one of the best known tragedies of the dramatist. The play is as a matter of fact the character

of Hamlet, the story of the drama is given below so that you would be able to get some idea of this noble prince.

A noble king of Denmark has been murdered by his brother Claudius, after Claudius had seduced (ورغلانا) Gertrude, the king's wife. Claudius has supplanted (اسکی جگہ لینا) on the throne the dead man's son. Hamlet, and married with indecent haste the dead man's widow. Hamlet meets the ghost (بھوت) of his dead father, who relates the circumstances of the murder and demands vengeance (انتقام). Hamlet vows obedience; but his melanchology, introspective, (سوچ بچار کرنے والی) and scrupulous (با اصول) nature makes him irresolute and dilatory (تساھل پسند) in action. He counterfeits (بہانہ کرنا) madness to escape the suspicion that he is threatening danger to the king. His behaviour is attributed to love for Ophelia (daughter of Polonius, the lord chamberlain), whom he has previously courted, but now treats rudely. He tests the ghost's story by having a play acted before the king reproducing the circumstances of the murder, and the king betrays himself. A scene follows in which Hamlet violently upbraids (برا بھلا کہنا) the queen. Thinking he hears the king listening behind the arras, (پردہ) he draws his sword and kills instead Polonius. The king now determines to destroy Hamlet. He sends him on a mission to England, with intent (ارادہ) to have him killed there. But pirates (بحری ڈاکو) capture Hamlet and send him back to Denmark. He arrives to find that Ophelia, crazed (دیوانہ) with grief, has perished by drowning. Her brother Laertes, a strong contrast to the character of Hamlet, has hurried home to take vengeance for the death of his father Polonius. The king contrives (انتظام کرنا) a fencing match between Hamlet and Laertes, in which the latter uses a poisoned sword, and kills Hamlet; but not before Hamlet

has mortally wounded Laertes and stabbed the king; while Gertrude has drunk a poisoned cup intended for her son.

THE OXFORD COMPANION TO ENGLISH LITERATURE

Macbeth : This play deals with the tregedy of Macbeth. Macbeth is the name of the play as well as the tragic hero. The story of Macbeth is given below :

Two Scottish generals, Macbeth and Banquo, while riding him after a victorious battle against an army of rebels, are met by three witches. These foretell that Macbeth shall be king of Scotland and Banquo the father of many kings. Macbeth is strongly influenced by their words, and his wife gives him so much encouragement that he is persuaded to murder Duncan, the king of Scotland, while he is a guest at their castle. Macbeth is now the most powerful man in the kingdom, and takes the throne. But he feels his position unsure, and suspects those around him; this drives him to the murder of Banquo, whose ghost haunts (اس کے دماغ میں بار بار خیال آتا ہے) him. For the second time, Macbeth sees the witches, who warn him against the nobleman Macduff, but nevertheless persuade him to go on by telling him that "none of woman born" can harm him, and that no one will defeat him "till Birnam forest come to Dunsinane". Macduff has meanwhile gone to England help in collecting an army to fight Macbeth, and in his absence his family is murdered by order of Macbeth.

Lady Macbeth, much disturbed in her mind, walks in her sleep, and speaks again her part in the crimes she has committed. She dies while a force, led on by Duncan's son Malcolm, and with English support, is besieging Macbeth's castle. The king realises that his position is desperate, (خطرناک) but never loses courage, even when he finds that the witches' words have deceived him (for the forest does seem to move). And he is killed in hand-to-hand fighting by Macduff (who says that he was not "born of woman"). Malcolm then becomes king of Scotland.

Heroic—brave. **Exp.** Carlyle says that Shakespeare is greater than Dante. He feels miserable but Shakespeare is greater than Dante because he fought and conquered. A dramatist of the first order writes objectively. He keeps his person outside his characters. We can find real Shakespeare in his sonnets. They tell us about his sorrows and struggles. It is wrong to say that he did not appreciate the sufferings of others. He could not have created the characters of tragic heroes like Hamlet or Macbeth if he had not suffered himself. *Mirthfulness*—joy. *Genuine*—real, *Exaggerate*—to make something seem larger, better, worst etc. than it really is; stretch a desdription beyond the truth (مبالغہ کرنا). *Fiery*—passionate; angry. *Objurgations*—reproofs; rebukes (تہدید - جھڑکیاں) *Pierce*—pentrate. *In measure here*—within proper limits.

Exp. The idea is that Shakespeare is not a good hater. He sympathises with his characters, especially his tragic heroes though they have certain foibles in them.

Page 28. *In floods*—abundantly (بہت زیادہ). *Heaps*—gathers. *Butt*—object of ridicule. *Bantering* — joking; jesting (مزاح کرنا). *Tumbles*—to put in a state of disorder; to cause to fall (گرانا). *Horse-play*—rough, boisterous play (شور و غل والا کھیل). *Ridiculous*—exciting laughter (مضحکہ خیز). *Genial*—pleasant. *Poor character*—poor person. *Wit*—humour (مزاح). *Sympathy*—feeling for others. *The cracking of thorns under the pot*—to crackle means to make small sharp, sudden noises as burning thorns crackle. These words are from the Bible. The quotation is, "As the cracking of thorns under a pot so is the laughter of the fool." It means that the laughter of Shakespeare is not the laughter of the fool. *Stupidity*—foolishness; folly. *Pretension*—claim whether right or wrong (دعویٰ). *Dogberry and Verges*—in Shakespeare's 'Much Ado about Nothing', constables. Dogberry is a precursor (پہلے آنے والا) of Mrs. Malaprop in his gift for misapplying words. Both thes

foolish officers misuse words. Their stupidity and ignorance is emphasised by their constant misuse of words. Dogberry uses *salvation* (نجات) for *condemnation*, *vanity* to mean *ability*. *Tickle*—to please once's sense of humour. *Dismiss them*—finish with them. *Explosions of laughter*—outbursts of laughter (قہقہہ). *City watch*—they were sentries of the town.

Exp. There are scathing (جلانے والی) condomnation and reproofs in the plays of Shakespeare. But in doing so he does not exceed the limits of moderation and propriety. But his laughter is abundant. He calls the butts of ricidule with ridiculous nicknames. He throws the object of his fun as if he is engaged in rough and noisy play. But he does not deride (نفرت کرنا) his ridiculous characters. His laughter is sympathetic. It is not that of a fool or a mad man. His laughter is genial. There is no malice (کینہ) in his laughter. Such a laughter as that of Shakespeare is like the sunshine on the deep sea. Carlyle admires Shakespeare for his sense of humour and faculty for making people laugh. *On that head*—on that subject. *Reviewed*—examined critically. Geothe reviewed the play Halmet in Wilhelm Meister Schlegel (1767-1845), a German Romanticist, chiefly known in for his translation into the language, with the assistance of his wife and others, of the plays of Shakespeare.

Henry V—King, a historical drama by Shakespeare. The play deals with the arrest of Lord Scroop, Sir. Thomas Grey, and the earl of Cambridge for treason ; (بغاوت) the invasion of France and seige and capture of Harlfluer ; the battle of Agincourt (1415) ; and Henry's wooing of Katharine of France. The knaves Nym and Bardolph and the braggart (شیخی باز) Pistol, who is made to eat the leak (الفاظ واپس لینا) by the choleric (غصہ والا) Welshman, Fluellen, provide relief from more serious theme. The death of Flastaff is related by Mistress Quickly. *Epic*—epic is a long narrative poem, recounting heroic actions, usually

of one principal hero, often with a strong national significance. The great epics are *Ilied* by Homar, *Aeneid* by Virgil, *Paradise lost* by Milton (رزمیه جنگ). Malborough (1695-1722). He was a brilliant soldier during the time of Queen Anne. He won a great victory at Blenheim. *Recollect*—remember. *Salient*—Important (اهم) *Admirably* —very finely. *Seized*—dealt with. *All rounds itself of*—everything is perfect and connected. *Ryehmic*—poetic. *Coherence*—consistence ; sticking together or remaining united ; clear and easy to understand (مسلسل-مربوط) *Right beautiful*—very beautiful thing. *Form*—make, *The Battle of Agincourt*—fought between the French and English on the soil in 1415. *Hosts*—armies. *Joded*—tired. *Dread hour*—dreadful hour. *Big with destiny*—fateful, in which the fate of the two armies was to be decided. *Valour* bravery. *Deathless*—Importal ; never dying or forgotten. The reference is to King Henry V Act IV Scene I. Some of the lines are given so that you may be able to confirm what Carlyle has to say of Shakespeares Histories and the stirring lines to be found in them.

Now entertain conjecture of a time
When creeping murmur and the poring dark
Fills the wide vessel of the universe
From camp to camp, through the foul womb of night,
The hum of either army stilly sounds.
That the fixed sentinels almost receive
The secret whispers of each other's watch ;
Fire answers fire and through their play flames
Each battle sees the other's umber'd face ;
Steed threatens steed in high and boastful neighs
Piercing the night's dull ear, and from the tents
The armourers, accomplishing the knights,
With busy harmers closing rivets up,

Give dreadful note of preparation,
The country cocks do crow, the clocks do toll.
And the third hour of drowsy morning name,
Proud of their numbers, and secure in soul,
The confident and over-lusty French
Do the low-rated English play at dice ;
And chide the cripple tardy-gaited night
Who, like a foul and ugly witch doth limp
So tediously away. The poor condemned English,
Like sacrifices, by their watchful fire
Sit patiently, and inly ruminate
The morning's danger, and their gesture sad
Investing lank-lean cheeks and war worn coats
Presenteth them unto the gazing moon
So many horried ghosts. O! now. who will behold
The royal captain of this ruin'd band
Walking from watch to watch, from, tent to tent

In order that you may understand the language of Shakespeare and appreciate its force, the paraphrase of the lines is given below:

Picture to yourself a time when complete darkness is in full possession of the world and when the silence of the night is broken only by soft and subdued noises. The two armies lie so near each other that the hum from one camp is audible (سنا جا سکتا ہے) in the other in utter blackness of the night. The sentinels (سنتری) placed on guard in one camp can almost hear the whispered orders and pass-words given to those on similar duty in camp opposite. Watch fires have been lighted in both the camps and the faces of soldiers of one army, lighted up the flames, can be seen by the soldiers of the other. The loud and insolent neighing of the horses in one camp pierces the stillness of the night and is answered by a similar neighing

of horses from the other. From the tent is heard the noise of hammers indicating how gim (سخت) preparations for the next day's battle are in progress, for there the armourers (blacksmiths) are busy fitting the nights into their armour. The cocks begin to crow. The clocks strike the hour. It is three o'clock in the morning when men feel most sleepy. Proud of their superiority in numbers, the French feel happy and confident. Too sure of their victory they are gambling with the despised English (whom they expect to take prisoners on the next day) as stakes (بالنسے). They curse the night which like an old and ugly hag, moves takes so long so slowly and to pass. The English, on the other hand, doomed to destruction sit quiet and silent round their watch fires like victims to be slaughtered and offered as as acrifice to a god. They are thinking of the danger facing them on the next day. And their movements, with their thin bodies and tattered uniforms, make them look, in the moonlight, like frightful ghosts.

Page 29. *Yeomen*—working farmer who owns his land, contrasted with tenant (مزارع) farmers and those who own large farms which they do not work themselves. *Ye-good yeomen*—the reference is to the speech of Henry V in Act III Scene I. In these lines he encourages the soldiers by appealing to the glorious past of their bravery. He tells them that they should prove the worth of their breeding. There was no one among them so mean and base that did not have lustre (چمک) in his eyes. *Ascribed to*—attributed to. *Boisterous*—rough; violent noisy and cheerful (شور و غل کرنے والا). *Protrusive*—sticking out; protruding impelling forward (باہر کو نکلنے والا). *The man had a right stroke in him*—the man *i.e.* Shakespeare too had the ring of steel in him. He was patriotic. He had the stroke of patriotism in him.

Exp. Carlyle says, on the authority of the German writer Schlegle, that the histories or Historical plays of Shakespeare are no less stirring than epics. They are a

kind of national epic. The great General of Queen Anne, Marlborough used to say that he had learnt English History from Shakespeare. Shakespeare is capable of selecting important periods and events of English History and incorporates (شامل کرنا) them in his dramas. The discription of the Battle of Agincourt according tc Carlyle is the finest thing which Shakespeare has written. There is marked patriotism in his historical plays. He has the heart of a true partriot. *Impress*—impact ; (امتیازی نشان) distinctive mark. *Glimpse*—look. *Cursory*—done without attention to details; quick ; hurried. *Imperfect*—not perfect. *Cramping*—hindering or preventing the movement or growth (سکڑنے والے حالات). *Utterance*—expression. *Radiance*—sudden outbreak of light. *Illuminating*—making bright.

Surrounding matter—other things written or talked off. *Radiant*—bright. *Conventional*—traditional; following what has been customary (رسمی). *Globe playhouse*—Thoatre, the Burbages theatre on the Bankside in Southwark, erected in 1599 with materials from, the old Theatre on the north side of the river. It has a large circular building, thatched, with the centre open to the sky. The hatich (سرکنڈے) caught fire in 1613, owing to the discharge of a peal of ordnance at an entry of the king in the play of 'Henry VIII', and the whole building was destroyed. It was rebuilt in 1614. Shakespeare had a share in the theatre acted there. *Mould*—cost.

Exp. Shakespeare had to write his dramas for his Globe Threatre. His big soul had to cater (مہیا کرنا ہے) to the needs and requirements of the audience and the theatre in which he worked. So his great soul was confined into narrow limits. *Save*—except. *Condititions*—circumstances. *Sculptor*—artist who makes representations in stone, wood, metal by carving or modelling. *Translate it into the stone*—Express it in stone which is given to him to work on. *Disjecta Membra*—scattered limbs. These are

the words of Ovid. They are Latin words. Shakespeare, like all artist, had to work under certain conditions. He had write for the theatre in which he worked. His dramas, therefore, do not reveal his whole self. Here and there are utterances which express his personality, but mostly there are the scattered limbs of the poets in his works and not his whole or real self. *Prophet*—person who teaches religion and claims that his teaching comes to him directly from God ; a person who tells, claims to tell what will happen in the future. *Insight*—penetration; power of seeing with the mind. *Analogous*—similar. *Prophetic*—adjective from prophet ; pertaining to prophecy. *On another strain*—tendency in a person's character ; line (دوسرا رخ) *Divine*—holy ; celestial. *Tophet*—a place at the south east corner of Ghenna. *We are such stuffs as dreams are made of*—The reference is to The Tempest, Scene IV Act I lines 148.

> We are such stuff As dreams are made on
> and our little life is rounded with a sleep.

Carlyle regards Shakespeare to be a prophet. The way he looked beneath the surface of things was similar to that of prophet though he adopted (اختیار کی) another line. He looked on Nature like a mystic (صوفی). She was divivine to him. The words which Carlyle quotes from. The Tempest are prophetic. This is divine language. We are, in our composition, like dreams. They are transient and so human life. *Scroll*—ornamental design cut in stone; role of paper or parchment (چمڑا) for writing on. *Scroll*—in the Poet's Corner at Westminister Abbey stands a statue of Shakespeare, holding in his hands a scroll with the famous lines from The Tempest on it. *Seer*—prophet (نبی) *Musically*—poetically.

Page 30. *Melodious*—musical; sweet. *Catholicism*—teachings, beliefs, etc. of the Church of Rome, but here it means pertaining to catholicism. The other meaning of the word Catholic is liberal; including many or most things; universal (عالم گیر). *Narrow*—not broad. *Superstition*—

irrational fear of what is uknown or mysterious; idea, practice, etc; founded on unreasoning belief in magic witchcraft etc. (توہم پرستی). *Harsh*—severe. *Asceticism*—austerity (زہد). *Fanatical*—filled with mistaken enthusiasm (دیوانہ دار). *Perversion*—twisting; abnormality (الٹا ہونا - مسنو کرنا). *Revelation* - something revealed (الہام). *Dwells in*—it to found in. *Offence*—wrong doing; the hurting of somebody's feelings. *Psalm*—sacred song or hymn, especially the song one of those in the Bible. There are 150 Psalms in the Bible. They are ascribed to David the prophet. *Not unfit* - fit. *Sacred*—holy. *Not in dishormoney with these*—the divine song of Shakespeare is no less melodious and divine than the songs in the Bible. They are, *i.e.* his songs, in agreement with the spirit of the says of the prophet David (داؤد). *Sceptic*—person who doubts the truth of a particular claim, theory, etc; a person who doubts the truth of the Christain religion or of all religions (منکر). *As some do*—as some call him. *Indifference to*—Shakespear did not care for the religious controversies (بحث) of his times. Some people believe that Shakespear was not a true Christian. But Carlyle says that his indifference was not towards Christianity, but to the beliefs and religious quarrels of his day. *Creed*—belief. *Misleading them*—they are misled by what he wrote about religious difference. *Controversies*—prolonged arguments, especially over social, moral or political matters. (نزاعی امور). *Vitatly*—very. *Vital to him*—important for him.

Exp. In this paragraph Carlyle asserts that Shakespeare was a prophet in his own way. There are divine things in his plays. It is true that Dante was the poet of Middle Age Catholicism. Shakespeare was too a poet of Catholicism, *i. e*; universal faith. There is no narrow austerity or fanaticism (مذہبی دیوانگی) in his plays. He sang about the divineness of Nature, which is a sort of religious worship. Shakespeare,s poetry is no divine than that of

Osalms. Then Carlyle says that some people believe that Shakespeare was not a true Christian. His indifference to warring (مختلف - لڑنے والے) religious creed leads some people to think that Shakespear was indifferent to religion. Carlyle refutes (تردید کرتا ہے) this point. *Warwickshire*—the country in which Shakespeare was born. *Southampton*—Henry Wriothesly, Earl of Southampton (1573—1624), friend and patron of Shakespeare, was mixed up with Essex's insurrection, (بغاوت) took part in the colonisation of Virginia, and was imprisoned in 1621 for opposition to the court, and died at Bergen-op-Zoom fighting for the Dutch His grandfather, Thomas Wriothesley, first earl, was Lord-chancellor 1544—47, and died in 1549.

Cast some kind glances on—showed favour to. *Was for*—was in favour of. *Treadmill*—a cylinder turned by treading on boards on its outside, as formerly by prisoners (ایک قسم کی سزا). *Account him*—consider him. *Odin*—according to Scandanavian Mythology, he is the greatest of all the gods. He is supreme god of Heaven the lord of battle and storm as well as the father and creator of man. He is the incarnation (اوتار) of justice and the inspirer of poetry. He possesses the spirit of prophecy.

In spite of the sad state—the English people, Carlyle regrets, do not worship heroes who according to him are the makers of history. *Actually*—really. *Regiment*—large number of. *Item*—article; object.

Page 31. *Grave*—serious (سنجیدہ). *Official persons*—persons in authority. *For our part*—so far as we are concerned. *Do without*—live without. *At any rate*—in any case. *Lasts*—remains. **Exp.** Shakespeare rose from humble origin. He rose to be the manager of the Globe Playhouse. Thus he was in a position to earn an honest living. He was not thrown on the charity of others. Many thanks are due to Sir Thomas Lucy who thought of prosecuting Shakespeare, who ran to London to save his life.

Shakespeare became so famous that the Earl of Southhamapton showed favour to him. He was not worshipped as a hero so long as he lived, like god Odin, the god of poetry. Though the English are not hero worshippers, Shakespeare has become one among them. Millions of Englishmen can be sacrificed for Shakespeare. He is the greatest thing that England has produced. It asked whether the English would part with the Indian Empire or Shakespeare the answer would be that they would give up the Indian Empire but not Shakespeare. Official answer would be different, but the unofficial one would be what Carlyle has given. These words have proved prophetic. Carlyle himself was prophet in a way. The English had to give up Indian Empire in 1947, but Shakespeare still belongs to the English. *Spiritualities*—spiritual things. *Considering*—thinking. *Marketable*—that can be sold; fit to be sould. *Tangible*—that can be touched; clear and definite; real. *Before long*—shortly; soon. *Hold*—be able to accommodate. *Fraction*—part. *New Holand*—railway statin on the river Humber in England. *Antipodes*—two places on the opposite sides of the opposite sides of the earth, especially the region opposite our own. *Saxondom*—place where the Saxons for the English will live. *Spaces*—large parts. *Globe*—earth. *Virtually*—in effect and not in name. *Intercourse*—social dealings between individuals; exchanges of trade, ideas etc. between persons, societies, nations etc. *Justly*—truly. *Sovereignties*—kingdoms; states. *Fantastic*—only in fancy; not real (خیالی - وہمی). *Dethrone*—remove from his throne. *In crowned sovereignity*—like a crowned king or a monarch. *Rallying sign*—round whom the English can gather. *Indestructible*—that which cannot be destroyed. *Appliance*—opparatus. *Aloft*—high.

New York—the capital of America. *Parish Constable*—constable of a Parish or a district. *Paramalta*—town in Austrlaia.

Page 32. *We are of one blood and kind with him*—we are of the kin as Shakespeare Exp. In this paragraph Carlyle tells us about the practical advantage of Shakespeare accruing to (جو حاصل ہے) the English. British Isles cannot

hold a very large part of the Englishmen. They will have to immigrate (باہر جانا) to America and other parts of the world. They will have dominions in other parts of the earth. They will be miles away from their original home. They will adapt themselves to their new environment (ماحول). The only thing that would keep them together as one nation would be Shakespeare. He will be a point round which all the English speaking or strictkly speaking Anglo-saxons will rally (اکٹھا ہونا). This bringing together of the Anglo-Saxon race cannot be achieved by any Government or Parliament. America which was a Colony of the English became independent. In the same way other dominions (نو آبادیاں) might become independent. But the one thing which would keep them together and act as a centripeted (اکٹھا کرنے والی) force would be Shakespeare. He is like a crowned king. He shines in his glory. He cannot be destroyed. He is more valuable as a binding force than any other. He would shine a thousand year hence over all the Englishmen. The English wherever they are and will be, would be proud of having produced Shakespeare. This bond would keep them together. This is the tangible (جو چھوا جا سکے) result of Shakespeare for the English people. *Articulate*—able to put thoughts and feelings into clear speech *Melodiously*—sweetly. *What the heart of it means*—what lies in the heart of that nation. *Dismembered*—divided up. Scattered asundredisunited scattered apart. *Protocol*—first or original draft of an agreement, especially between states, signed by those making it, in preparation for a treaty. Czar of Russia-the Emperor of Russio before the Russian Revolution. *Beyonet*—dagger like blade that can be fixed to the muzzle (دہانہ) of a rifle and used in hand to hand fighting (سنگین). *Cossacks*—one of a people in South eastern Russia, formerly holding by military tenure (مدت) and serving as cavalry. The word is of Turkish origin Quzzaq ((قزاق) which means a free booter (ڈاکو).

Cannons—heavy guns. *Does a great feat in keeping such a tract of Earth politically together*—the Emperor of Russia is very strong. He has brave soldiers and huge war machinery. It is a great achievement on his part to keep such a large part of the earth under his sway (حکومت). *Feat*—something difficult well done, especially something showing skill, strength or daring. *He cannot yet speak*—Russia is inarticulate (نہ بولنے والا). But now the Russians are very articulate. They have produced first-rate novelists if not poets or dramatists. Tolstoy, Chakhove, Turgenev and Dostoevsky, to name only a few of the great Russian novelists. But it is true that they are not as great as Shakespeare or Dante. These two are the poets of the first rank. *Dumb*—unable to speak. *He*—refers to the Gzar of Russia. *Monster*—person who is remarkable for some bad or evil qualities; person or thing of extraordinary size, shape or qualities. It is in the latter sense that this word has been used here. *Hitherto*—up to this time. *Rusted*—will be covered with rust (زنگ آلود). *Nonentity*—a thing not existing (معدوم). *Audible*—which can be heard. Bound *together*—politically one. *End here*—Carlyle concludes his lecture with these words.

Exp. Carlyle says that if any nation can produce a voice which can speak for them is really very great. It is a great achievement on the part of that nation to have produced an articulate voice. Though Italy is disunited she is still one because of the binding force of her great poet Dante. Russia on the other hand is a very big empire but it has not found an articulate voice. So she is dumb. The English too are a fortunate nation, because they have produced an articulate voice, that of Shakespeare. It is a great achievement. With these words Carlyle concludes (ختم کرتا ہے) his lecture.

Important Questions

Q. 1. What does Carlyle say about Shakespeare as the Hero as Poet (Imp.)

Ans. Among the Heroes as poets Carlyle chooses

Dante, the author of the Divine Comedy, and Shakespeare, the other world voice besides the Italian poet. Dante embodies in poetry the religion of the Middle Ages, Shakespear embodies the outer life of Europe. Dante has given the faith or soul ; Shakespeare the practice or body. The Middle Ages can be construed (explained) in. Shakespeare as old Greece in Homer.

Greatness of Shakespeare. Heroes are born when the world needs them or when Nature wills them to be born. The tree of life which buds and withers follows its own laws, not the man made laws. Shakespeare is the poet of the Middle Age Catholicism though it was away with long ago by the acts of Parliament. Shakespeare came to the Elizabethan *Era* (زمانہ) as the free gift of Nature. He is a priceless thing. The encomiums (praise) bestowed on Shakespeare are the best judge. They point to the conclusion that Shakespeare is the chief of all poets hitherto. He is the greatest intellect (دماغ) who has left record himself in literature. His power of vision and insight are unsurpassed. He is a calmly seeing eye, a great intellect. Out of the crude materials of the Histories then available and popular romances, he created *superb* (بہت عمدہ) dramas.

Shakespeare is great in delineating men and things. especially men. He gives the most faithful picture of men. He reveals the inmost heart of his characters. It is a splendid picture gallery that Shakespeare has created. His great soul takes in all kinds of men, a Falstaff and an Othello, a Juliet, a Coriolanus, (the haughty and *overbearing* (مغرور) Roman hero). The genius of Bacon is of a secondary order as compared to that of Shakespeare. He can see beneath the surface of things, their inner harmony. Without the seeing eye a poet is nothing. This is the gift of Nature, the primary outfit of a Heroico Man. The faculty which charactreises (جو اس کی خصوصیت ہے) Shakespeare is the superiority of intellect. All other faculties, imagination fancy and power of insight are branches of this faculty.

Shakespeare was a thoroughly moral man. An immoral man could not know anything all. To a mean nature the vast book of Nature is a sealed book Shakespeare, according to Carlyle, is the greatest of intellects. His dramas are products of Nature, deep as Nature herself. He is a voice of Nature. Carlyle says that the future generations of men will find new meanings in Shakespeare which has proved true. Much of Shakespeare lies hidden, his sorrows and his silent struggles.

Carlyle praises Shakespeare for his joyful tranquillity (طمانیت). Dante fought but without victory. Shakespeare fought and won. In this respect Shakespeare is greater than Dante. It is wrong to suppose that Shakespeare was not aware of the troubles of other men. Had he not suffered himself he could not have conceived thought of such tragic heroes, as Hamlet Coriolanus or Macbeth.

Shakespeares Comedies. Carlyle considers the comedies of Shakespeare better than his tragedies. It is in comedy and creation of comic characters that Shakespeare is really great. There are passionate (جزباتی) passages in Shakespeare, but his laughter seems to pour from him in floods, He laughts at the butts of his laughter. He tumbles and tosses them in a sort of horseplay. But his laughter is genial laughter. It is sympathetic. His Histories are a kind of national epic, full of patriotism and pride in his country. He is in a way a Prophet. He has the insight of one. He is the melodious priest of true Catholicism. He is a more precious treasure than Indian Empire. If the English had been asked whether they would part with Shakespeare or Indian Empire they would prefer to part with the Empire and not Shakespeare. Subsequent (بعد کے) events have proved these words to be prophetic. No acts of Parliament can keep the English people together. It is only Shakespeare who can serve as a binding cord of the scattered English race.

Q. 2. What does Carlyle say about the humour of Shakespeare?

Ans. Carlyle does not specifically (خاص طرر پر) say

that Shakespeare is great as a comedian, but it is implied in the lecture. He does not dwell on the tragedies of Shakespeare. He devotes only half a paragraph to his tragic characters. He does not tell us in which way they suffered. He refutes (تردید کرتا ہے) the assertion that Shakespeare did not know the trubles of other men, that he sat like a bird on the bough (شاخ) ; and sang forth, free and offhand. He says that if the heart of Shakespeare has never suffered he could not have delineated a Hamlet, a Coriolanus, a Macbeth and so many other tragic heroes. It is evident; therefore, tnat he must have suffered. Carlyle does imply that Shakespeare is not so great as a tragedian (المیہ لگار). Hazlitt does not share this view. Dr. Johnson also thought that Shakespeare's comedies were better than his tragedies. Hazlitt considers that the French writer Moliere was a greater genius than Shakespeare. *R*abelais (رابےلے) and Cervantes excelled Shakespeare in comedy. Hazlitt goes on to say that there is no tragedy in the world that make even a tolerable approach to Hamlet or Lear or Othello.

Carlyle, however, considers that in Shakespeare there is genuine overflowing love of laughter. He exaggerates (مبالغہ کرنا) only in laughter. His laughter seems to pour from him in floods. He heaps all manner of ridiculous nicknames on the But that he is bantering (مذاق کرنا). He tumbles and tosses him in all sorts of horseplay. Shakespeare's laughter is genial. He does not laugh at weakness at misery or poverty. Laughter means sympathy. Good laughter is not the crackling of thorns under the pot. Shakespeare's laughter is sympatheic laughs at stupidity and pretensions(دعوے) genially.

Carlyle mentions the foolish constables Dogberry and Verges as comic characters. They are two stupid constables. Their stupidity and ignorance is emphasised by their constant misuse of words. They use wrong words, Dogberry uses the word *burglary* (ڈاکہ) for *conspiracy*. (سازش) For *conde-*

mnation he use the word *redemption.* (نجات) For *pinioned* (handcuffed) he uses the word opinioned. He is a true ancestor of Mrs. Malaprop. To my mind Carlyle has in his mind the greatest comic character which Shakespeare created, I mean Falstaff in Henry IV. He is a fat knight. He is the greatest comic figure of ancient and modern literature. He is a paradoxical (متضاد کردار والا) character. He is at once young and old, enterprising and fat a dupe (دھوکے میں آنے والا) and a wit, harmless and wicked, cowardly in appearance, brave a liar without deceit, a soldier without deceit, a soldier without either dignity, decency, or honour. Dogberry and Verges tickle our hearts. Shakespeare's laughter is like the sunshine on the deep sea.

Q. 3. In what way is Shakespeare a prophet according to Carlyle ?

Ans. After having talked about Shakespeare as the greatest intellect of all ages Carlyle says that he was a prophet. He had an insight very similar to the prophetic though it took another form. To Shakespeare Nature seemed divine (مقدس). It was as deep as Tophet, (جہنم) as high as Heaven. The words in The Tempest," we are such stuff as dreams are made of" are truly prophetic. There is the depth of a seer in them. The fact that Shakespeare has universal appeal is sufficient to establish his claim as a Prophet. Dante is the melodious priest of Middle Age Catholicism. Shakespeare is still more melodious priest of a true Catholicism, the Universal Church of the future of all times. There is no narrow superstition in Shakespeare. His works do not display harsh ascetisim, (زھدو تقویٰ) intolerance, fanatical fierceness or perversion. He was impressed by the hidden beauty and divineness in all Nature. This is a kind of revelation (الہام). There is a kind of universal Psalm (مقدس گیت) which comes out of Shakespeare. It is as divine and full of fervour as the

divine songs of David, the Psalmist. It is not in disarmony with them, but in harmony.

It is wrong to say that Shakespeare was a sceptic. He was indifferent to the creeds and theological quarrels of his time which misled people to arrive at this conclusion. He says little about his faith. The so-called indifference of Shakespeare was the fruit of his greatness. His whole heart was in his own grand sphere of worship. The controversies in which other people were engaged were not vital (اہم) to him.

According to Carlyle there is a kind of sacredness that such a man was sent into this earth. He is an eye to all men. He is a blessed heaven-sent Bringer of Light. The paragraphs comparing Shakespeare and our Holy prophet have been ommitted from this lecture. Good. How could Carlyle formulate (بنانا) an honest opinion about the Quran without any knowledge of Arabic. His criticism is, therefore, most unreliable (نا قابل اعتماد). His appraisal of the Holy Prophet is full of irrecilable controversies. Sometimes Carlyle speaks profanely about certain personalities about which he has no real knowledge. Carlyle then says that Shakespeare will last like the great Greek poet Homer and the dramtist Aeschylus. This is what Carlyle has to say about Shakespeare as a prophet.

PASSAGES FOR EXPLANATION

Q. Explain the following passages with reference to their context :

(*a*) Curious, I say, and not sufficiently considered : how everything does co-operate with all; not a leaf rotting on the highway but is indissoluble portion of solar and stellar systems; no thought, word or act of man but has sprung withnal out of all men, and works sooner or later, recognisably, or irrecognisably, on all men. It is all a Tree; circulation of sap and influences, mutual communication of every minutest leaf with the lowest talon of a root, with every other greatest and minutest portion of the whole. The Tree Igdrasil, that has its roots down in the kingdoms

of Hela and Death, and whose boughs overspread the highest Heaven.

Reference: These linet have been taken from the article 'The Hero As Poet' by Thomas Carlyle.

Context: In these lines Shakespeare tells us that the birth of Shakespe was the result of concidence (اتفاق). It was a strange chance that Sir Thomas Lucy, the Squire of Warwickshire, thought of prosecuting Shakespeare. For fear of prosecution, he left his native town and came to London. From humble beginning, he rose to be the greatest dramatist of his age and all times to come. Carlyle says that people do not take into consideration the combination of circumstances which are so productive and so big with destiny (قسمت). Every thing co-operates and combines to produce the man who is required at a certain time. Even a leaf which decomposes on the road is an inseparable part of the great systems of the sun and stars. Nothing is an unimportant in the world. Society helps to give rise to the man who is to change the destiny of his Nation or the world. Then the same man leaves his impact (اثر) on other men of his age and those who come after him.

Exp: There is a tree of life in the world, the tree Igdrasil that has its roots deep in hell and death. Its branches are spread over the hightes Heaven. This tree of life follows its own laws. Just as the leaves on a tree are fed by the roots and claws so is the case with this tree of life. The greatest part of the tree, the trunk and the roots are as much a part of this tree as the smallest leaves. The tree with its leaves and branches is a complete whole. So is the tree of life.

There are the roots of the tree growing in the soil. So a great man also grows in the soil. The influences which determine his career are like the sap or juice (رس) of the tree. The influence in this case was Shakespear's attempt at stealing a deer. Sir Thomas Lucy was the influence which forced Shakespeare to run for his life. Another

influence was the Catholic faith by which Shakespeare was so much impressed. It was strictly in accordance with the laws of Nature that Shakespeare came into this world at the proper time.

(*b*) For, in fact, I say the degree of vison the dwells in a man is a correct measure of the man. If called to define Shakespeare's faculty, I should say superiority of Intellect, and think I had included all under that. What indeed are faculties? We talk of faculties as if they were distinct, things separable; as if a man had intellect, imagination, fancy, etc, as he has hands feet and arms. That is a capital error. Then again, we hear of a man's "intellectual nature", and of his "moral nature," as if these again were divisible, and existed apart.

Reference: These lines occur in the article 'The Hero as Poet' by Carlyle.

Context: Carlyle says that Shakespeare has the seeing eye. This is the poet's first gift. He will be a poet, if he has this faculty. We can form a correct estimate of the man by finding the degree of vision or imagination, of ability to see into the thick dark future. Carlyle says that if he were asked to explain Shakespeare's faculty, he would say that he possessed the faculty of superiority of intellect. Everything comes under it. Other faculties are not distinct (علیحدہ) and separate from it. They are not separate things like hands, feet and arms. They are all included (شامل) in intellect. Imagination, fancy are all parts of intellect. To consider them separnte thing is a great mistake. Intellectual rature and moral nature of a man are not divisible and do not exist apart. Intellect is inclusive of everything (اسمیں ہر چیز شامل ہے). Carlyle makes a critical (تنقیدی) statement by defining intellectual nature as including every faculty that is to be found in a person. These divisions are but names. They are not real. The spiritual nature of man is one and divisible.

(*c*) Fiery objurgations. words that pierce and bnrn, are to be found in Shakespeare; yet he is always in measure

here; never what Johnson would remark as a specially "good hater". But his laughter seems to pour from him in floods; heaps all manner of ridiculous nicknames on the but the is bantering; tumbles and tosses him in all sorts of horseplay; you would say, with his whole heart laughs. And than, if not always the finest, it is always a genial laughter. Not at mere weakness, at misery or poverty; never. No man who can laugh, what we call laughing, will laugh at these things It is some poor character only desiring to laugh, and have the credit of wit, that does so. Laughter means sympathy; good laughter is not "the crackling of thorns under the pot." (Page 27·28).

Reference. These lines have been taken from the article The Hero As Poet by Thomas Carlyle.

Context and Exp. In these lines Carlyle brings out the beauty of Shakespeare's humour. He says that there are passionate reproofs (جھڑکیاں) in the writings of Shakespeare. He uses words which burn the persons to whom they are addressed and readers who read them. The words are sharp and full of fire as it were. But he keeps himself in check. His rebukes do not cross the limits of decency and propriety. Shakespeare was never a good hater. He kept his hatred in check. On the other hand his laughter is spontaneous (natural) and flows like a stream. He showers nicknames on the objects of his ridicule (مذاق). He makes them look ridiculous. He throws them up as if he is engaged in a noisy and rough play. His laughter is whole hearted, and genuine. But it is not a malacious (کینہ وار) laughter, it is a pleasant one. He does not laugh at the weakness, misery or poverty of the butts which are the objects of his jet. Laughing at these things, poverty or misery is not proper for any person. Only a poor writer would laugh at such natural things. Such a writer who laughs at them cannot be called humorous or witty, Laughter means that the humorists is in sympathy with his characters. Malicious laughter Is the laughter of the fool. The laughter of Shakespeare is genuine and genial. It is like the sunshine on the deep sea. Carlyle likes Shakespeare for that.

4. THE SIEGE OF LONDONDERRY

T. B. Macaulay (1800-1859).

Life. Thomas Babington Macaulay was born in 1800, and after a brilliant academic (طالبعلمی کا) record at Cambridge, opened a career of extraordinary and varied success with an essay on Milton in the Edinburgh Review for August, 1825. He went to the bar, entered the House of Comons, and made a reputation (شہرت) as an orator and statesman ; but all the time he was writing steadily for the Edinburgh. He was in India as legal adviser to the Supreme Council from 1834 to 1838, and on his return to England re-entered public life ,and after many years of strenuous (محنت والی) political activity was raised to the passage as Baron Macaulay of Rothley. His chief literary work was his *History of England* from the Accession of James II, the first two volumes of which were published in 1848, instantly scoring a success such as no purely historical production had ever before enjoyed. Despite a collapse (صحت گرجانا) in health which left him a permanent invalid (دائم المرض), he perserved with his great undertaking, and his third and fourth volumes appeared in 1855. The fifth was issued after his sudden death in 1859.

Style : He had a marvellous (حیران کن) faculty for making everything he touched interesting ; whatever might be the subject of his discourse, his animation (زندگی) was unbounded and he rarely wrote a dull page. His shallowness, too and in his interpretation of history and character he was undeniably shallow (کم گہرا) made it all the

easier for them to understand him ; while his brilliant style which in its lucidity, (سلاست), vivacity (زندگی), hardness, and epigrammatic (کم الفاظ میں بہت کچھ کہنا) force is an exact of index of his personality—gave a wondreful charm to everything he said. Maculary was not a great thinker ; he was not a great literary critic ; and as biographer and historian, though always paintstaking, he was often led into inacurracy by his love of sweeping statements and stirking contrasts. Cut his achievements were still remarkable. More than any other writer he may be said by his essays to have popularised a taste for literature, and his History remains the most generally attractive piece of historical narrative in the language.

Substance

In this article Macaulay gives a vivid description of the siege of Londonderry. The inhabitants of Londonderry were besieged by the Catholics who supported the cause of James II. The siege (محاصرہ) lasted one hundred and five days. The besiegers made a barrier in the bay of Lough Foyle so that no provisions and help should reach the besieged. They suffered from extreme hunger. They were reduced to such extremities (تکلیف) that they were obliged to eat horses, dogs and mice. It was well-nigh impossible to get food of anykind (برداشت). The inhabitants of Londonderry displayed great heroism and endurance. They suffered but they did not complain. Thirty English vessels (جہاز) were sent by William the King of England, under Colonel Kirke. He could not enter into the bay, (خلیج) because of the barrier. There were French Generals who sided with the basiegers. The besieged Protestants numbered thirty thousand. The protected (طویل) siege told heavily on the Protestants who were besieged in Londonderry. Famine stalked (چلنا) in the town. Amunition (گولا بارود) was

finished. Rosen was in command of the troops that besieged the town. He was a very cruel person. He threatened the inhabitants of Londonerry with dire (خوفناک) consequences, but his threats only enhanced (زیادہ کردیا) the courage and resolution of the besieged. Rosen was removed from the command. His place was taken by Richard Hamilton. He was a betterman than Rosen. Even James II was inclined to show pity. It was due to the persuation of James that Rosen was removed.

There was no traitors (غدار) among the besieged. The leader of the inhabitants of Londonderry was the Reverend John Walker. He was suspected of having concealed some grain. His house was searched and he was found innocent of the crime. Thus he recovered his lost popularity.

The rescue of Londonderry was due to the bravery of the masters of the two merchant vessels. Micaiah Browning and Andrew Douglas. They were helped by John Leake. Micaiah Browning was killed as he broke the barrier. Their merchant vessels entered into the bay with provisions, beef, bacon, butter, peas and brandy. There was great rejoicing (خوشی) among the poor inhabitants of Londonderry who were saved from death by starvation (فاقہ کشی). There was plenty to eat. Both the armies suffered heavily in the siege. There was heavy exchange of artillery. At last the Irish retreated. (پسپا ہوگئے) All the Protestant Churches of Europe congratulated the brave Protestents of Londonderry. William also sent felicitations (مبارک باد) to the heroic people. The inhabitants of Londonderry raised the statue of Walker on the summet of the bastion (برج). The wall of Londonderry was preserved. Many relices (یادگار) and trophies were also preserved by the inhabitants of Londonderry. Both the besieged and the besiegers were ill-quipped, but the

besieged and showed unparalleled (بے مثال) bravery and heroism. It was the spirit of the Protestants of Londonderry which repulsed the attack of the Irish Catholics and forced them to raise the siege. They retreated ignominiously.

Summary

A ray of hope. The sentries on the top of the Cathedral saw thirty vessels at a distance of nine miles in the bay of Lough Foyle. Signals from the ships and inhabitants of Londonderry were misunderstood. At least a messenger managed to inform the garrison stationed in Londonderry that Colonel Mirke had arrived from England to relieve the city. The hopes of the inhabitants were changed into disappointment when they learnt that Mirke thought it unadvisable to land. He lay inactive for several weeks.

The condition of the inhabitants of Londonderry. Famine began to rage in the town. There was no food to be had. The stock of connon balls was exhausted. Pestilence (طاعون وغیرہ) followed in the wake of (after) hunger. Richard Hamilton was to command the Irish troops who were besieging the town. At the instance of French Ambassador he was removed and Rosen, the French General, was ordered to take the chief command.

Rosen's threat : Rosen enjoyed notoriety (بری شہرت) for his cruelty and savagery. At first he tried to demoralise the people. He threatened the people that he would level the city to the ground. He cursed them with diabolical (شیطانی) language. He ordered a bomb to be thrown into the town with a letter containing a terrible threat. He would butcher (ذبح کرنا) and put to sword all the relations of the inhabitants. Londonderry. He would gather them and drag them to the walls of the town. It was not an empty threat. Hundreds of Protestents were dragged to the gates of the city. The besieged were not intimidiated (خوفزدہ نہ ہوئے). On the other hand they were roused to fiercer energy. There were several prisoners of high rank in the town.

They had been treated well before this time. Now they were closely confined (بند). The inhabitants of Londonderry, sent a message to Rosen that as the prisoners were Catholics, he should send a confessor (گناهوں کا اعتراف سننے والا) to prepare his friends for death. They wrote the cruel Rosen, but did not receive any answer. Then they wrote to Richard Hamilton. Though a man of loose principles he was not cruel. He himself was disgusted by the cruelty of Rosen. Rosen was resolved to kill by torture poor women and children and poor people who had been dragged to the city wall. He resisted for two days but then he gave way. James II who was in Dublin was also moved by the pitiable condition of the poor Protestents who were going to be the victims of the savagery of Roson. He complained to the French Ambassador about the cruelty of the General. The French Ambassador though a cultural man supported the cause of Rosen. The French diplomat (سفیر) was more cruel than the soldier (Rosen). The result of all this was that Rosen was recalled to Dublin. Richard Hamilton was again left in the chief command. He resorted to demoralising (حوصلہ پست کرتا) people. He asked them to surrender to save their lives. He started negotiations (گفتگو) with the besieged. They consented to negotiate, but demanded hostages (یرغمال) for the fulfilment of the promise made by him. The garrison stationed in the town asked to be allowed to depart armed and in military array (ترتیب). But Hamilton did not agree, so the negotiations broke down.

The state of city : The number if inhabitants was considerably reduced by famine and disease. Terrible bombardment of the enemy took a heavy toll of life (بہت جانی نقصان کیا). But there was no lessening of the determination of the besieged. The breaches (شگاف) made in the wall were

repaired. Salted hides were consumed to appease (کم کرنا بھوک مٹانا) hunger. Dogs were considered to be luxuries. There were nine horses left alive. It was decided to slaughter them for food. The people died in such large numbers that it was impossible for the survivors (پس ماندگان) to bury them properly. Rats were eagerly hunted and greedily devoured. The atmosphere was contaminated (خراب ہو گیا) by the foul smell coming out of the dead bodies which were decaying (سڑنا).

The Reverend John Walker was suspected of hiding a store of food though he preached patience and resolution to the people. His house was throughly searched. Not a single grain was found in his house. His innocence was completely established. Now the people listened to his sermons more eagerly than before. The inhabitants displayed (اظہار کیا) stubborn (سخت) resolution. The condition of food was so bad that a fat citizen had to conceal himself so that the hungry might not feed on him. The English fleet lay in Lough Foyle. The communication between the ships and city was impossible. One diver was drawned while attempting to pass the boom (رکاوٹ). The language of signals could not be understood. On the thirteenth of July a piece of paper sewed up in a cloth button came to Walker's hands. It contained an assurance (یقین دہانی) from Kirke that he would come to the relief of the people. Food could only last two days more. There was great disappintment in Londonderry. Kirke received order from England to relieve the town. He resolved to do so.

Bravery of the master of Mouuntjoy and Phoenix : It was due to the courage of Micaiah Browning, the master (کپتان) of the Mountjoy and Andrew Doubles, master of the boom (barrier) was broken. The two merchanments were escorted by the *Dartmouth* a warship of 36 guns. It was commanded by Captain John Leake. The besiegers

were very vigilant (چوکس). The Mountjoy led this small fleet. She succeeded in breaking the barrier, but in doing so she got stuck in the mud. *The Dartmouth* subjected the Irish boats to a terrible bombardment. There was disorder among the Irish. The Mountjoy began to float again with the rise of the tide. The barrier was broken but the brave master was killed.

The provisions were unloaded. There were six thousand bushels of meal, cheeses, casks of beef, butter and brandy. The ration was increased manifold. The inhabitants of Londonderry shed tears of grace (شکریہ) over their suppers There was exchange of fire for three days. The Irish were completely smashed and beaten. Smoke issued out of their huts.

Importance of the siege : The siege of Londonderry lasted one hundred and five days. It ended on the first of August. Both the sides suffered heavy losses. The garrison stationed in Londonderry lost four thousand men. The besiegers lost eight thousand. Thirty-one French gunners were killed. It was not a war of amaments, but it was a conflict (لڑائی) between nations. The inhabitants of Londonderry and garrison fought with religious ardour (جذبہ) and stubborness of resolution. The spirit shown by the Protestants of England was similar to that shown by the Scots in the Battle of Bannockburn.

Rejoicings : When the Irish army had retired, a deputation (وفد) from the city waited on Kirke and invited him to take the command. He was received with proper cermony. But the people were disappointed in him as he proved to be a man of immoral (بد اخلاق) nature. The inhabitants of Londonderry put up with this. They did not rise against him. Scarcity (کمی) of food was followed by its abundance. Food was plentiful and cheap. Dead bodies were removed from the streets. Holes made by

the shells were repaired. The services of the inhabitants of Londonderry were acknowledged by William. The guns announced victory. Ale was consumed (پی گئی) in large measure, and the citizens drank the health of the king and the queen.

To commemorate (یاد تازہ رکھنا) the bravery and resolution of the Reverned John Walker, his statue was raised on the summit of the pillar on a bastion. In one hand he held a Bible with the other he pointed down the river in the direction of the English ships. It was he whose eloquence had revived the failling courage of his co-religionists. The monument (یاد گار) was well deserved. War relics and trophies were preserved in the Cathedral. A huge shell was placed in the portico (ڈیوڑھی). The French flages were displayed over the alter. The anniversary (سالانہ برسی) of the siege was properly observed. The tratiorous (غدار). Lundy, the Governor of Londonderry at the beginnig of siege was executed in effigy (بت). A club was organized to perpetuate (یاد تازہ رکھنا) the memory of Walker. The humble tomb of Protestant Captains was sought out repaired and beautified. The deliverance (نجات) of Londonderry is celebrated every year. To some extent these celebrations are spoiled by the sectarian (فرقہ درانہ) spirit, among those who participate (شریک ہونا) in them. Macaulay tells us the such manifestations (اظہار) of reverence of past heroes is laudable and commendable (قابل تعریف). He says that a nation which takes no pride in the noble deeds of distant ancestors will never be inspired to achieve anything worthy to be remembered with pride by their descendants. These observations act as remembrances (یاد گار):

Main Points

1. The citizens of Londonderry and the garrison were besieged by the Irish Catholics.
2. Colonel Kirke was sent for the citizens and the garrisons, but he remained in active for several weeks.
3. Disappointment of the citizens of Londonderry at the inaction of Colonel Kirke.
4. Great scarcity (کمی) of food stuffs (خوراک).
5. Hunger was followed by pestilence.
6. At first Richard Hamilton was in chief command, but he was replaced by the French General, Rosen.
7. The Irish Catholics supported the cause of James II who was also a Roman Catholic.
8. Rosen though, an old soldier, was extremely savage and cruel.
9. He threatened the citizens of Londonderry that their kinsmen (رشتہ دار) would be hunted and dragged outside the walls of Londonderry and there they would be starved to death.
10. This did not intimidate the inhabitants of Londonderry.
11. Their spirit was roused to greater energy.
12. The citizens of Londonderry sent a message to Rosen that the Catholic prisoners would be hanged on the bastions.
13. Richard Hamilton protested to Rosen not to torture the English Protestants as he had planned.
14. He relented after forty-eight hours.
15. Rosen was removed from command at the intervention (مداخلت) of James.
16. Richard Hamilton now chief in command.
17. Great scarcity of food, people obliged to eat dogs and lean horses.
18. Atmosphere foul with the stench (بدبو) from the dead bonies.

19. The organiser of defence of Londonderry the Reverned John Walker suspected of hiding food.
20. His house was searched and his innocence established.
21. No communication possible between Kirke and Walker.
22. Kirke odered to relieve the city.
23. Courage of the masters of merchant vessels, *the Mountjoy* and *the Phoenix*.
24. They were helped by Captain John Leake.
25. The Mountjoy succeeded in breaking the barrier set up by the Irish Catholics.
26. Provisions of all kinds, meal, cheese, beef, brandy were brought into the city.
27. Ration was now plentiful.
28. Fire exchanged for three days.
29. The Irish Catholics retreated and smoke was seen rising out of their huts.
30. Siege lasted hundred and five days.
31. Retreat of the Irish Catholics.
32. Heavy casualties on both sides.
33. Rejoicings of the people.
34. Statue of Walker set up.
35. The anniversary of raising of siege observed with due solemnity.
36. The basieged won victory because of the spirit with which they withstood the siege and suffered tribulations (تکلیفیں).

Critical Appreciation.

The siege of Londonderry is an extract (اقتباس) from Macaulay's History of England. It is a good piece of literature. The historical facts have been presented in an arresting (دلچسپ) manner. It is not dry history as most of the histories are. But for the dates which

give it a historical aspect. (رخ) the rest reads like a romantic story. The description of the besieged and their miserable condition due to starvation has been graphically written. As we read the passage describing the famished condition (قحط زده) we can visualise (خیال کرنا) the misery of the people. The description of famished conditions is vivid and realistic. We can enter into the feelings of the besieged, as they faced death through starvation. The passage given to the description of famine in Londonderry moves one to pity. "Dogs, fattened on the blood of the slain who lay unburied round the town, were luxuries which few could afford to purchase. The price of a whelps' paw was five shillings and six pence. Nine horses were still alive, but barely alive. They were so lean that little meat was likely to be found upon them. A small fish, caught in the river was not to be purchased with money. The only price for which such a treasure could be obtained was some handfuls of oat meal".

We can well imagine the foul atmosphere of the town which was poisoned by the stench exhaled from the bodies of the dead and of the half dead.

Macaulay devotes a whole paragraph to describing the cruelty of Rosen, the General chief in command of the supporters of James II. He was a foul-mouthed barbarian. Macaulay says about him," he raved, he blasphemed, in a language of his own, made up of all the dialects spoken from the Baltic to the Atlantic." The act of dauntless courage by the masters of the Mountjoy and Ohoenix has been admirably described. The master of the Mountjoy made the supreme sacrifice of his life. The words describing the end of Micaiah Browning are full of wistfulness. He does not dwell on his death at length but devotes only one sentence to it which has the brevity (اختصار) and poignancy sharpness of Shakespeare. He writes," but her brave master was no more. A shot from one of the batteries had struck him and he died by the most enviable of all deaths, in the sight of the city which was his birthplace, which was his home, but which has been jest saved by his

courage and self-devotion from the most frightful form of destruction".

The rejoicings of the citizens of Londonderry are brought out in bold contrast to the misery suffered by the brave inhabitants. Macaulay was a Protestant and as such this historical account cannot be considered impartial (غیرجانبدار) He is therefore not a very dependable historian. As a piece of literature the description of the siege, the endurance of the besieged are a wonderful description. Macaulay strikes a patriot's note when he writes about the rejoicings and the comemoration of the relief of the siege of Londonderry. About the celebrations and the preservation of the war tophies he writes," It is sentiment which belongs to the higher and purer part of human nature, and which odds not a little to the strength of the states. A people which takes noble achievements of remote ancestors will never achieve anything worth to be remembered with pride".

Notes and Explanations

Page 33. *Siege*—period of armoured forces to capture a fortified place (محاصرہ). Lononderry it is a town situated to the north of Ireland on the left bank of river Foyle. This town was held by the Protestant and was besieged by James II. The event described took place during the reign of William III, in the year 1689 there. The events of the siege are briefly :

James II was a Catholic. His cause was popular in Ireland where the inhabitants were mostly Catholics. Jamas landed in Ireland with some French troops supplied by Louis XIV and besieged Londonderry where the Protestants had taken refuge (پناہ). After a protract siege, Londonderry was relieved by the English. The Protestant people of Enniskillen next defeated a Catholic army in the battle of Newtown Butler. In 1690 William himself landed in Ireland.

The Roman Catholics rose everywhere and turned

off the land the Protestant settler, whether the descendants James I's colonists in Ulster or the Cromwellians of the centre and south. It was a national Irish movement against English supremacy. James came over from France in the hope of re-conquering England from Ireland; Louis gave him some Frencn troops, but not nearly enough, nor did he send a fleet to intercept (روکنا) reinforcements from England. The Protestants retrearted to Londonderry on the river Foyle, and to Enniskillen between upper and lower Lough Erne. The Irish in 1689 closely besieged Londonderry, and constructed a boom across the Foyle to cut off any relief from the sea. The defenders held out heroically, being inspired by the words and example of George Walker, a clergyman. Then a reliving fleet arrived from England, and after some delay three ships under the command of Captain Leake charged and broke the boom. Londonderry was saved when at the last gasp of starvation A force from the fleet also moved on Enniskillen and helped its defenders to win the battle of Newtown Butler.

In 1690 William came over in person to take command of the mixed army of Dutch, English, Protestant Irish, Huguenots, and Germans. Moving from Ulster southwards he forced the passage of the Boyne, where the Irish broke and fled, while their few French allies covered their retreat. No man can ever accuse Irishmen of cowardice; they broke at the Boyne because they mistrusted James. Indeed he cared only for Ireland as a base for the re-conquest of England, while they fighting for national independence from England. James at once returned to Frace. William occupied Dublin. Macaulay was a Protestant. He was therefore, not an impartial historian. He has sympathy for the Protestants besieged in Londonderry. 15th of June—1689. *Gleam*—faint light. *Sentinels*—sentinels. *Cathedral*—chief church in Diocese, in which is the bishop's throne under the charge of Dean. *Bay*—gulf (خلیج). *Vessels*—ships. *Steeple*—high tower with a spire, rising above the roof of a church. *Signals*—making of a movement, showing of a light, sending a message,

device used, to give a warning, an order, information, especially to somebody at a distance; order, warning (انتباہ). *Mast heads*—highest part of a mast, used as a look out post. Mast is an upright support of wood or metal for a ship's sails (مستول). *Imperfectly*—not perfectly. *On both sides*—by the English vessles and the besiged. *Messenger*-bearer of a message. *Fleet*—number of warships moving or working under one command or ownership (بیڑا). *Eluded*—escaped capture by means of a trick; avoided (بچ گیا). *Dived*—plunged. *Boom*—barrier (رکاوٹ). *Garrison*—military force stationed in a town or fort. *Kirke*—Colonel Kirke, formerly Governor of Tangier. His followers behaved with such cruelty to Monmenth's followers after the Battle of Sedgemoor that they were ironically (طعنہ کے طور پر) known as Kirke's Lambs. He afterwards want over to the sine of William III. *Troops*—army. *Ammunltion*—military stores, especiallv of explosives, shells, to be used against the enemy (گولہ بارود). *Provisions*—food *Relieve*—to make the besieger give up the siege.

Exp. The besieged Protestants numbering 30,000, waited anxiously for help from England. At last there was a ray of hope. Thirty vessels had come from England for the help of the besieged. There was a barrier set up by the Irish Catholics to prevent any help coming from England. A messenger from the ships managed to dive (غوطہ لگانا) under the barrier and informed the besieged that Colonel Kirke had arrived from Englang with troops, arms, explosives and food for the help of the besieged. *Expectation*—hope. *At the highest*—very high. *Feverish joy*—excitment. *Misery*—state of being miserable; great suffering of mind or body. *Followed*—succeeded. *Attempt*—effort. *On the lines of the besiegers*—on the army of those who had invested (محاصرہ کرنا) the town ; the Irish Catholics. *Retired*—went to. *Inactive*—doing nothing. *Pressure*—force. *Severe*—hard. *Recesses*—secret place ; place difficult of access (جہاں رسائی نہ ہوسکے).

Concealed—hidden. *Cellar*—underground room for storing coal, wine etc. *Made their escape*—who had run away. *Megazine*—store house for explosives. *Exhauted*—finished (ختم ہونا). *Brickbats*—broken bits of bricks, especially one used as missile, *Coated*—covered with a layer (تہ). *Pestilence*—deadly disease. *In the train of*—in the wake of (نتیجے میں). *Sank under*—died.

Exp In this paragraph the writer tells us that the besieged town of Londonderry ran short of food Famished conditions prevailed. Ammunition was exhausted. There was no store of cannon balls Pieces of bricks were covered with layers of lead to serve as cannon balls. Famine stalked in the town. Then it was followed by a fatal disease which took a heavy tall of life. *Squadron*—division of a cavalry regiment, between 120-200 men *Ulster*—a former province of Ireland now divided between North Ireland and republic of Ireland. *Avaux*—French envoy in attendence on King James ; he was the Count of Avaux. *Alarm*—fear and danger. *Resolved*—decided. *Rosen*—a French General he was so savage in appearanee that even his friends did not like to meet such a figure in the dusk at the corner of the lane. *Richard Hamilton*—a young Catholic nobleman, half Irish by origin, who volunteered to negociate between the English Government and the Irish. On arriving in Ireland he went over to the rebels. He was wounded at the Boyne and captured by William III who treated him very generously.

Page 14. *Speed*—haste, *Undermine*—make a hallow or tunnel under a wall. *Discovered*—found out. *Abadon*—leave. *Slain*—killed. *Sharp fight*—a terrible hotly contested fight *Fury*—anger. *Pitch*—height. *Marshal*—officer of the highest rank *In expectancy*—hoping to be a moral. *Accustomed*—used. *Baffled*—confused and confounded (حیران - متحیر). *Mob*—disorderly crowd. *Protecting*—defending *Untenable*—which cannot be defended. *Pronounced*—declared *Raved*—

talkedwildy, violently and angrily. *Blasphemed*—used violent language (گالی دینا) ; cursed. *Dialect*—language peculiar to a district, *Baltic*—the sea North of Europe. *Raze the ctty to the ground*—level the city to the ground. *Spare no living thing*—he would kill everyone *As to*—as regards. *Death was too a light punishment*—death was a very light punishment. He would give them more than death. *Rock* torture (اذیت پہنچانا). *Rost them alive*—burn them living. *Rage*—anger. *Shell*—bomb. *Flung*—thrown. *Menace*—threat *Charlemont*—a town in Ireland, not very for a from Londonderry. *Affection*—love. *Defenders*—protetors. (محافظ). *Authority*—the person in command. *Starved to death*—made to die of hunger.

Kinsmen—relations. *Idle*—here it means empty. *Instantly*—at once. *Charged with no crime*—who were no guilty of any crime. *Incapable*—unable. *Bearing arms*—carrying arms *Piteous*—pitiable (قابل رحم) *Quell*—subdue (دبانا). *Colonists*—the English protestants who had come to settle in the North of Ireland. *Rouse*—awaken.

Page. 35. *Energy*—power. *Surrender*—surrendering; giving up to the enemy. *On pain of death*—the person who yielded would be killed. *High sank*—great position. *Prisoners*—of the Irish ; The Irishman who had made prisoners by the protestants of Londonderry. *Ration* (مقدار میں دینا). *Closely confined*—more vigilently (زیادہ احتیاط سے) shut up ; more care was taken off those prisoners. *Gallows*—structure for hanging of criminals (تختہ دار). *Erected*—raised. *Bastion*—projection from a fortification. *Conveyed to*—sent to. *Confessor*—priest who has authority to heat confessions. *His friends*—the roman Catholics who were the prisoners of the Protestents of Londonderry. *Dismay*—disappointment. *Savage*—cruel (ظالم). Livoniannalive of living in Russia, now U.S.S.R. *Addressed themselves to*—applied to. *King*—

James II. *Shed thier blood*—to die for the sake of. *Ignominious*—shameful. *In consequence of*—as a result of. *Barbarity* cruelty (ظلم). *In consequence of the laboratory of their own companions in arms*—the Protestants of Ireland besieged in Londonderry decided to hand the prisoners in their hands. The besiegers had been cruel to the Protestants of Ireland. So the besiged decided to have their own back from them by hanging the prisoners. This dire punishment was the result of the cruelty of Rosen and the besieging army. *Lax*—loose. *Disgusted by*—filled with strong feelings of dislike (بیزاری). *Inhumanity*—cruelty. *Venture*—dare. *Publicly*—openly. *Remonstrated*—made protest against the cruel policy of Rosen. *On this occasion*—at this time. *Indignation*—anger (غصہ). *Cease*—stop *Pike*—spear (بھالہ) *Persisted*—held out. *Resolutely*—with doggedness (مصمم ارادے سے) determination. *Oboloquy*—public shame or reproach. (بدنامی - شرم) *At length*—at least. *Suffered*—allowed.

Exp. In this long paragraph the writer tells us about the cruelty of Rosen, the French General, of James II and the resolution of the besieged of Londonderry. Rosen was a monster of cruelty. The besieged of Londonderry put up a brave opposition (مخالفت). Rosen cursed them and threatened that he would carry fire and sword into the town. He would level it to the ground. He would not spare even young girls or the babies at the breast of their mothers. He would torture the people in the town. Not only that, he would chastise (اذیت پہنچانا) and hunt old men, women and children who were related to the people in Londonderry. They would be starved to death while their countrymen, friends and relations would behold the sight. This threat was translated into action. Hundreds of Protestants were dragged to the gates of city. It was supposed that the besieged of Londonderry would be moved by this sight and would give in, but the fact was quite

the reverse (اُلٹ). There was more resolution on the part of the people of Londonderry. They began to guard their prisoners more closely. A gallow was raised on one of the projections (باہر کو نکلا ہوا حصہ). A message was sent to Rosen that he should send a confessor for his friends before they were hanged.

The prisoners who were to be hanged by the Londonderry people sent a message to Rosen about it. He did not send them any answer. Then they wrote to Richard Hamilton who was their own countryman (Irish). They requested him that this step had been taken because his force had been cruel. It was by way of reprisal. Richard Hamilton was a softer man. He did not like the cruelty of Rosen. He pleaded with him to refrain from that act. Some French officers also felt pity for the person who were to be starved outside the wall of the city. Rosen held out for two days. Richard Hamilton pleaded (وکالت کی) with him to show clemency (رحم). At last he yielded; but in the meantime many innocent persons died. *The garrison*—in Londonderry. *Dublin* — Country of Ireland and the chief city of the Country. *Prone to*—inclined to (مائل). *Compassion*—pity. *Atrocity*—cruelty. *Civil wars*—wars within the country (خانہ جنگی). *Furnished*—provided. *Was displeased*—was angry. *Protection*—shelter and safety. *Guaranteed*—assured (ضمانت دینا). *Declared to be nullities*—was declared null and void; without effect or force.

Page 36. *Warmth*—passion (جذبہ). *Which the occasion fully justified*—the warmth and passion with which James complained to the French Ambassador was just. *Barbarous*—cruel (ظالم). *Muscovite* — an inhabitant of Moscow. *Melfort*—English nobleman, present with James II. *Could not refrain from*—could not help; could not keep from. *Adding*—saying in addition. *Effiminate*—womanish. *Sensibility*—feeling. *Utterly*—completely. *Reprehensible*—blame-

worthy (مورد الزام). *Commanding himself*—controlling himself. *Wholesome severity*—an agreeable sort of harshness (اچھی سختی). *French Ambassador*—the Count of Avaux. *The French General*—Rosen. *Were well paired*—joined. They were of the same opinion. *Graceful*—elegant. *Refined*—cultured (مہذب). *Dexterity*—skill (مہارت). *Suavity*—gentleness (شرافت). *Had been renowned*—was famous. *Polite courts*—the courts of European monarchs who were polite and well-behaved. *Military adventurer*—Rosen. Half savage country-Russia which was not so civilised. *Risen from the ranks*—had been an ordinary soldier before he was given a Commission as an officer. *Marauding*—plundering (غارتگری کرنے والا). *The diplomatist*—the French Ambassador. *Gallous*—unfeeling (سرد مہر).

Exp. In this paragraph Macaulay tells us that even James II was inclined to (مائل) complained to the French Ambassdor about the cruelty of Rosen. But it was strange that the handsome, graceful and refined Frenchman saw eye to eye with the cruel soldier. *Gentler means*—softer methods. *Reproach*—rebuke and blame (جھڑکی - تہدید). *Predecessor*—the person who goes before. Here Rosen, the General, who was recalled. *Was spared*—every trick, every lie was used to demoralise the besieged army. *Was rejoicing*—was feeling happy and making merry. *Enniskillen*—a small County town of Ireland. *Exhorted*—advised earnestly ; urged (انہیں مجبور کیا گیا). *Capitulate*—surrender (اطاعت اختیار کرنا). *Consented*—agreed. *Negotiate*—discuss in order to come to an agreement. *Array*—order (ترتیب). *Hostages*—a person given as security (یرغمال). *Fulfilment*—completion (تکمیل). *Durst not grant*—dared not grant. *Abate*—lessen. *Conflict*—fight (لڑائی). *Recommenced*—began again.

Exp. The cruel Rosen was called to Dublin. Richard

Hamilton was now in the chief command. He tried to persuade the besieged garrison of Londonderry to surrender. Every effort was made to demoralise them. The news of the victory of James at Enniskillen was conveyed to them. They agreed to negotiate. They asked that they should be allowed to leave in military order. They demanded that the besiegers should give them some persons by way of security. This was the condition (شرط) which the besieged of Lononderry laid down. But Hamilton would not agree. So the negotiations came to an end.

Page 37. *Far advanced*—far gone. *Frightful*—terrible (خوفناک). *Inhabitant*—residents (اهالیان). *Thinned*—reduced. *Constant*—persistent (متواتر). *Breaches*—opening, especially one made in a defensive wall by artillery, attacking forces. *Repaired*—mended. *Indefatigable*—untiring; tireless. *Repelled*—repulsed (هٹا دیا). *Could scarcely keep their legs*—could not stand. *Grain* (غلہ). *Doled out*—distributed in small amounts. *Mouthfuls*—in very small quantities. *Stock*—store. *Salted hides*—the skins of animals which had been preserved (محفوظ کرنا) with salt. *Was considerable*—was sufficient. *Gnawing*—bitting with teeth. *Appeased*—satisfied (مطمئن کرنا). *Rage* — anger. *Fattened on the blood of the slain*—who had become fat by licking up the blood of the persons who had been killed in the battle. *Luxury*—something delightful (عیاشی کی چیز). *Which could afford to purchase*—to buy which very few people had money. *Whelp*—puppy (پلا). *Barely alive*—hardly alive. *Little meat* — no meat. *Slaughter*—kill. *Perished*—died. *Survivors*—those who were left alive (پسماندگان). *Sepulture*—burial; interment (تدفین). *Corpse*—dead body. *Decaying*—rotting. *Extremity* — extreme degree of miser, especially of misfortune. *Distress* —

affliction (مصیبت). *Hideous*—ugly (بد شکل). *Dens*—caves, here cellars. *Devoured*—eaten. *Was not to be purchased with money*—was too costly to buy. *Treasure*—highly-valued object. *Handfuls of oatmeals*—a very small quantity of grain. *Leprosy*—skin disease that slowly eats into the body and forms silvery scales on the skin (کوڑھ - برص). *Unwholesome*—disagreeable. *Diet*—food. *Engenders*—produces. *Existence*—life. *Torment* — pain. *Stench* — fowl small. *Exhaled*—coming out from. *Fits of discontent*—sudden attacks of dissatisfaction. *Insubordination*—disobedience. *Enduring*—putting up with; tolerating. *Inevitable*—necessary. *Walker*—the Reverend John Walker. The priest who with Major Baker organised the defence of Londonderry. *Had laid up*—had concealed. *Revelling in private*—was eating a lot privately. *Resolutely*—with determination.

Page 38. *Prospect*—future. *Thronged*—gather (جمع ہونا). *Drank in*—took into the mind eagerly or with pleasure. *Earnest*—full of fervour. *Eloquence*—beautiful and forceful language. *The house of god*—Church. *Haggard*—thin, lean and pale. *Tottering*—staggering (لڑکھڑانا). *Unsubdued*—unconquered. *Plottings*—conspiracies (سازشیں). *Obscure*—unknown. *Traitors* — those who betray their country or friends (غدار). *Opened communications with*—began to negotiate with. *Dealings* — communications (گفتگو). *Save*—except. *Defiance* — opposition. *Stubborn resolution*—resolute determination (مصمم ارادہ). *Not wanting*—were not lacking; were there. *Half in jest*—in joke partially (مذاق میں). *Mixture of earnest*—with a little seriousness (سنجیدگی کے ساتھ). *Corpulent*—fat. *Bulk*—size. *Presented a strange contrast*—appeared very fat as compared and contrasted to lean people. *Skeleton*—bones (ڈھانچہ). *Expedient*—advisable. *Cannibal*—a person who eats human flesh.

Exp. In this long paragraph Macaulary describes in detail the miserable condition of the besieged persons of Londonderry. They were reduced to mere skeletons. Hunger obliged the people to eat dogs, horses, and even rates. The result of this starvation and bad food was that the people were attached with leprosy.

The Reverend John Walker was suspected of hiding some grain while he himself preached austerity (زهد). His house was searched, but no grain was found. He temporarily lost his popularity, but regained it. Things came to such a pass that it was feared that men would prey (شکار کرنا) on men. This was the terrible condition of the people in Londonderry. There was a fat person at whom people looked with hungry eyes. He thought it advisable for him to hide himself. *Slight*—little. *Aggravation*—becoming were (بد تر ہونا). *Sufferings*—troubles. *Communication*—passing on news, information to somebody. *Lough*—bay. *Was hardly intelligible*—could not be understood. *Assurances*—surety (یقین دہانی) *Intense misery*—great misery. *Elapsed*—passed. *Sanguine*—hopeful. *Sick with*—disgusted with. *Deferred*—put off; postponed. *By no art*—by no means.

Exp. What added to the sufferings of the army stationed in Londonderry was the fact that the English ships could be seen in the bay of Foyle. No communication was possible between the besieged and the army of Colonel Kirke. At last a that sewed (سلا ہوا) up in a cloth button came to Walker's hand. It was a letter from Kirke. He assured the people that he would come to their help. But the condition of the besieged was most miserable. *Despatch*—letter. *Positive orders*—definite orders. *He might have made*—he could have made.

Page 39. *Convay*—protection. *Master*—skipper (کپتان). *Cargo*—freight (وزن). *Remonstrated against*—protest against. *Inaction*—idleness. *Volunteered*—offered himself. *Risk*—danger. *Phoenix*—the name of a merchant ship. Phoenix

means a mythical bird which after living hundreds of years in the Arabian Desert burnt itself on a funeral pile (چتا) and rose from the ashes young again, to live for another cycle (دور). *Merchant, men*—merchant ships. *Escorted*—accompained by. *Frigate*—fast-sailing ship formerly used in war. *Ofgreat fame*—very famous.

Exp. In this paragraph, the writer tells us about the bravery of the master of the *Mountjoy*,, Micaiah Browning. He had brought food from England. He offered himself to take the risk of helping his fellow citizens. Another mater of a merchant ship Andrew Douglas also offered to accompany him. The two ships carrying meal were accompanied by a small warship under the command of Captain John Leake. *Had set*—had gone down. *Sermon*—address given from pulpit in a chruch. *Congregation*—gathering of people; taking part in religious worship. *Foyle*—the name of the near Londonderry river. *Stir*—Commition activity. *On the alert*—on the lookout against an *Extrem*—very great. *Navigable*—that can be navigated; attaack suitable for ships. *Channel*—stretch of water; a passage along which liquid may flow. *Batteries*—group of big guns.

Performed—did. *Skill*—detexity (مہارت). *Spirit*—quality of courage, (گرمجوشی) vigour, liveliness. *Worthy of his noble profession*—Leak was a navigator, a sailor. The traditions (روایات) of this profession were bravery and courage. So he also behaved very bravely. *Worthy of* means which upheld the traditions of his profession. *Exposed*—laid bare. left unprotected. *Cover*—protect (ڈھانپنا). *With great effect*—very effectively. *At length*—at last. *The little squadron*—the little division of army, three merchant vessels and one frigate. *Peril*—danger. *Boom*—barricade (روکاٹ). *Huge*—very big. *Barricade*—barrier, a barrier of objects made across or in front of something as a defence. *Cracked*—

was broken. *Gave way*—yielded; collapsed. *Shock*—of striking — with the barricade. *Rebounded* — sprang or bounced back after hitting something. *Took the lead*—the way. *Yell of triumph*—a shout of victory. The Irish were delighted to see the *Mountjoy* struck in the mud. They, therefore, raised a shout of victory. *To broad*—to embark. *Poured on them a well directed board side*—board-side means the firing on the same target (نشانہ) of all the guns on one side of a ship; strong attack of any kind made at one time against one person or group. *Which threw them into disorder*—the balls which were showered by the guns of the *Dartmonth* sent them into disorder. *Dashed at*—rushed towards; Attacked. *Tide*—regular rise and fall in the level of the sea, caused by the attraction of the moon (مدوجزر). *Stakes*—strong, pointed stakes to be driven into the ground as a post. *Spars*—strong pole used to support a ship's sail.

Page 40. *Her brave master*—her captain, Micaiah Browing. *Was no more*—was killed during this affairs (لڑائی). *Shot*—bullet. Batteries—guns. *Enviable*—like to excite envy (قابل رشک). *In the sight of the city which was his birth place*—the city of Londonderry where he was born. *Self-devotion*—dedication of the person to the cause for which he fights (اپنے آپ کو وقف کرنا). *Frightful*—terrible. *Form of destruction*—kind of destruction caused by famished conditions. *Closed in*—had come. *Conflict*—fight. *Flash*—sudden burst of flame or light. *Lean*—thin (نحیف و نزار). *Ghastly*—looking like ghosts. *Multitude*—crowd of people. *Which covered the walls of the city*—who had climed over the walls of the city in order to see the conflict. *Grounded*—touched the sea bottom; stuck in the mud. *Died within them*—they were discouraged; their hearts sank. *The besieged*—the Portestants besieged in the town of Londonderry. *Endured*—tolerated. *Unutterable*—which cannot be uttered or spoken. *Anguish*—pain; agony.

Livid—of the colour of lead ; blue grey. *Looked Livid*—look furiously energy. But here it seems to me that they looked with dismay in the eyes of one another. *Suspense*—uncertainty ; about new, event, decisions (تذبذب) *Quay solid* stationary landing place, usually of stone and iron alongside which ships can be tied up for loading and unloading. *Welcome*—greet. *Screen*—anything that is or can be used to give shelter or protection from observation or weather. *Casks*—barrels *Unloading*—removing the grain and food from the ships. *Bushel*—measure for grain and fruit equal to eight gallons. *Meal*—grain (غلہ) *Cheese*—solid food made from milk curds. (پنیر) *Flitches of bacon*—sides of bacon salted and cured. *Kegs of butter*—small barrels usually of less than ten gallons. *Sacks*—(بوریاں) bags *Pease*-peas (مٹر).

Anker—a liquid measure used in Nothern Europe, formerly in England. varying considerably (پیمانہ). *Brandy* strong alcoholic drink made by distilling from wine. *Thallow*—fat (چربی). *Pound*—about half a seer. *Had been weighed out*—was weighed and given to. *Niggardly*—miserly. *Pint*—unit of measure for liquids and certain dry goods, one-eight of a gallon. *Grace*—short prayer of thanks before or after a meal (دعا). *Little sleep*—partially no sleep. *Either side*—both sides of the wall i.e. the besieged and the besiegers. *Bonfire*—a large fire on occasion of public rejoicing. *Circuit*—journey round, from place to place. *Ramparts*—fortifications (فصیل). *Continued to roar*—Continued to make a roaring noise. *Rescued*—saved. *Rescued city*—the city of Londonderry. *Defiance*—opposition ; act of defying (مخالف) *Peal*—loud ringing of a bell or bells with different notes. *Continued* to *play*—continued to throw balls. This is said humorously, *The camp*—the camp of the besiegers *Dawned*—began to grow light. *Smoking*—

from which smoke was coming out. *Site*—place where something was, is, or is to be. *Besiegers*—the Irish Catholic.

Page 41. *Column*—row. *Pike*—long wooden shaft with spear, head formerly used by soldiers fighting on foot (بهالا). *Standards*—flags. *Retreating*—withdrawing. *Starbane*—town to the north of Ireland.

Exp. In this paragraph Macaulay tells us about the bravery of Micaih Browning, Andrew Dougles and Captain John Leake. It was due to the courage of these naval officers that the Irish were compelled to withdraw and raise the siege of the city of Londonderry. John Leake showed bravery according to the tradations of his calling (پیشه) of a sailor. He protected the two merchant ships from the guns of the Irish. The merchent vessel *Mountjoy*—led the little procession. She broke the barrier, but in doing so she got fixed up in the mud after receiving the shock. The Irish were pleased. The frigate *Dart mouth* showered cannon balls on the Irish boats which had come to attack the English ships. Miciah Browning was killed in the fight. He died a brave death. The besieged in Londonderry had been reduced to skeletons by hunger and starvation. The Mountjoy succeeded in crossing the barrier and coming to the harbour (بندرگاه). The ships unloaded the provisions (خوراک) that they had brought, meal cheese, bacon butter and brandy. The bravery of the masters the merchant vessels saved the city of Londonderry from certain ruin, and starvation. The besieged shed tears of joy when food was brought into the town. There was plenty to eat. The Irish guns outside bombarded the town. The bells in the churches of Londonderry responded to the roar of the guns. For three days there was exchange (تبادله) of fire, but on the third night the huts of the Irish were seen burning down and they retreated. *Memorable*—deserving to be remembered. *Aunals*—history. *Effective*—those who could fight well; powerful *Precisely*—exactly. *Ascertained*—found out; known. *Despatches*—letters.

Certain—sure. *Flockade*—sieged (محاصرہ). *Thinned*—reduced. *Not more than two hundred strong*—numbering two hundred. *Cannonanding*—who had been supervising the work of bombardment from the guns. *Disabled*—crippled in the war. (کوئی عضو ضائع ہو جانا). *Attack*—officers (حملہ). *The continent*—Europe. *Peculiar*—special. *Contest*—fight. *Stuborness of resolution*—resolute determination.

Exp. In this paragraph the writer tells us that the siege of Londenderry lasted *one hundred and five days*—The English soldiers lost four thousand men. The besiegers lost about eight thousand. Of the thirty six French gunners thirty-one were either killed or cripped (ناکارہ ہوئے) From military point of view it was not a great battle, but it was not the fight between war generals or engineers but between nations. It was the spirit which decided the issue (نتیجہ) of the fight. The English won because of their superiority in heroism and determination. Therefore, this siege is most memorable (قابل یاد) in the history of the British Isles. *Retired*—retreated (پسپا ہونا). *Deputation*—group of representatives (وفد). *Hastened*—made haste. *Received in state*—was received with great pomp and ceremonial formity. *Delivered up to him*—gave to him. *Pressure af necessary*—force of circumstances. *Assumed*—taken into their hands. *Incurable*—which cannot be cured. *Vice of his character*—any particular kind evil kind or immorality (بد اخلاقی). *Disgust*—made them dislike him. *Distinguished by*—which had the distinction of. *Austere*—simple and plain ; without ornament or comfort. *Morals*—(اخلاق). *Ardent*—full of fervour; fervent; full of enthusiasm. *Outbreak*—breaking out ; rebellion. *In the highest good humour*—all the citizens were happy. *Plenty*—abundance. (افراد). *Mouthful*—as much as can be put into the mouth comfortably at one time. *Carrion*—dead body of an animal. *Scarped*—removed. *Starved*—very hungry ;

underfed. *All hands*—all people. *Were busied*—were made to be occupied. *Corpses*—dead bodies.

Page 42. *Shells*—bombs. *Had ploughed*—had dug. *Battered*—which had received successive (متواتر) blows. *Recollection*—memory. *Privations*—lack of the necessaries of life; destitution (تکلیف - عسرت). *Consciousness*—awareness. *Having deserved*—they had received the praise of the English nation and all the protestant churches. *Swelled*—were elated with pride (فخر سے پھول گئے). They were proud of having defended the city and defeated the Irish. *Acknowledging*— (تسلیم کرنا) admitting. *The debt which he owed*—he was indebted to them for having defended the city and saved it from the Irish. *Diamond*—a name of a place of recreation (تفریح کی جگہ کا نام) *Royal*—of the king. *Epistle*—letter. *At the close*—when the royal letter was read. *Sent forth a voice of joy*—the guns boomed due to joy on this victory. *Made answer*—responed. *The barrels of ale were broken*—casks (لکڑی کے گول ظروف) of ale (شراب). Ale is light coloured beer. *Volleys of musketry* — shots were fired from the guns in quick succession.

Exp. In this paragraph the writer tells us that after the retreat (پسپائی) of the Irish, Kirke was asked to be the Governor of the town. The two Governors who had acted in the absence of a real Governor handed him over to him the authority (حکومت). But he proved to be a wicked, vicious and debauched (بد معاش) administrator. There was however no rising against him. The Protestants of Londonder ry were highly moral people and they did not like the deb auchery of the Kirke. There was great rejoicing in the town. There was plenty of food. The inhabitants of the town began to remove the dead bodies and fill the holes

made by the shells. They felt proud of their performance. Their pride increased when William sent a letter of gratitude to the people. He praised their bravery. The royal letter was read out to the people. The guns boombed with joy. Casks of ale were broken. The people drank the health of William and Mary. *Trophy*—something kept in memory of a victory or success. *Marathon*—a plain near the east coast of Attica, the scene of the defeat of the Persian army by Miltiades in 490 B.C. A huge mound, surmounted by a stone lion, was erected over the dead. It served as a land-mark (سنگ میل) for a long time. *Athenians*—the inhabit-ants of Athens, the capital of Greece. *Lofty*—high. *Bore*—tolerated; was subjected to. *Statue*—(مجسمه) *Emergency*—sudden happening which make quick action necessary (فوری ضرورت). *Eloquence*—forceful speech. *Fainting*—drooping. *Grasps*—holds *Famished*—suffering from extreme hunger. *Top masts*—upper most clamped to the main mast. *Direct*—guide. *Monument*—building, colar statue, serving to keep or intended to keep alive memory of a person or event. *Was well deserved*—it was proper and worthy. Walker deserved that a monument should be erected in his memory. *Searcely*—hardly. *In truth*—truly. *Deliverance*—rescue; being set free from (نجات). *Preserved*—kept properly. *Plea*—reason or excuse. *Convenience*—comfort. *Justify*—vindicate (جواز هونا). *Demolition*—act of demolishing; pulling down (گرا دینا). *Sacred enclosure*—the wall which ran round the city. It became sacred because it had protected the inhabitants from the invaders. *Evil*—bad. *Summit*—Top. *Ramparts*—fortification (فصیل). *Bastion*—part of a fortification that stands out from the rest. It is often five-sided. *Shrubs*—bushes. *Culverins*—a kind of cannon (ایک قسم کی توپ). *Cased*—covered. *Ranks*—armies *Antique*—very old. *Fish mongers of London*—those people who deal in fish.

Page 43. *Report*-noise. *Meg*—is the name of the gun presented by the fish-miongers of London. Meg is short for

Margaret. *Relics*—remains. *Vestibule*—porch (ڈیوڑھی). *Altar*—raised place on which offerings are made. *Staves*—staffs (سوٹے). *Desperate*—bold especially when a person is driven by despair (مایوسی سے دلیر). *Sally*—sudden breaking out by soldiers who are surrounded by the enemy (یک لخت حملہ). *Ensigns*—flags (جھنڈے). *House of Bourbon*—a a noble French family, from which most of the manarchs of the Central and Southern Europe in the eighteenth century had sprung. The crest of the French Bourbon was Golden lilies (گل نیلوفر) on a white ground. *Have been long dust*—have been destroyed by the passage of time (پیوند خاک ہو گئے ہیں). *Fairest*—most beautiful. New banners have been substituted for the old ones which have perished. *Anniversary*—annual observance of any event (سال گرہ - برسی) *Closed*—shut. *Raised*—lifted. *Celebrated*—observed (منایا جانا). *Banquets*—feasts (ضیا فتیں). *Salutes*—of the guns. *Lundy*—the Governor of Londonderry at the beginning of siege. Through treachery or cowardice he wished to open the city gates to King James. He barely escaped with his life from the angry citizens. He climbed the wall by night in disguise. *Executed*—hadged. *In effigy*—his statue or likeness made of cloth or some other material was hauged (اس کے بت کو پھانسی دینا). *Maumont*—a French General who was a colleague of Rosen. *On occasions*—at the time when some feast is celebrated. *In triumph*—in a procession (جلوس). *Embellished* — decorated. *Sentiment* — emotion. *Indicate-itself*—shows itself. *Tokens*—signs (نشان). *Not a little*—great deal. *A people*—a nation. *Remote*—distant. *Ancestors*—forebears (اباؤ اجداد). *Remote*—coming very late. *Descendants*—children ; offspring (آئندہ نسلیں). *Moralist*—one who preaches morality. *Statesman*—politician. *Complacancy*—satisfaction. *Unmixed*—not mixed. *Solemnities*—

solemn ceremony *Commemorates*—keeps the memory alive. *A people—saved her.*

Exp. Macaulay says that a nation which is not proud of the noble deeds of her distant ancestors will not be able to achieve anything deserving to be remembered by future generations. A nation which cannot remember the brave and noble deeds of her heroes will not be remembered by posterity (آئینده نسلیں). The noble deeds of ancestors inspire a nation. That is the same sentiment which is expressed by Scott in the Battle of Bannockburn. The way in which the people of Londonderry keep the memory of its deliverers alive, fills the heart of the moralist or the statesman with genuinl satisfaction. They are impressed by the way in which the people keep the memory of the defenders of Londonderry alive. *Animosities* — hostilities (دشمنی). *Champions*—defenders. *Descended*—come down. *Dominant* —which dominate ; ruling, *Not seldom*—very often. *Festivities*—rejoicings ; joyful events. *Without disguise*—without concealing the real sentiments. *Resounded*—echoed *Pulpit*— *Mingled*—mixed (ملا هوا هونا). *Wrath*—anger. *Defiance* **opposition.** In the last sentence Macaulay says that there is one thing to be deplored (جس کا افسوس ہے) and that is that the decendants of the brave champions of Londonderry show their sectarian (فرقه دارانه) differences in the festivities which they organised to do honour to the defenders of Lodonderry, The castes which are powerful and the sects of the people who are in majority show emmity towards those who are in minorily (اقلیت). This spoils the purity of the rejoicings.

Important Questions

Q. I. Describe the siege of Londonderry, bringing out the heroism of the beseiged. How was it that the citizens of Londonderry could stand the siege so bravely ?

Ans. Londonderry was besieged by the Roman Catholics of Ireland. James II of England who had been deposed

(معزول کیا گیا) supported them. He also had the support of the French Catholics. The French Ambassador, Avaux was there to see the siege to the end. The French General Rosen was in chief command of the army besieging the town. He was a savage and relentless General. There was a garrison of English soldiers stationed in the city. This memorable siege lasted one hundred and fiive days. King William of England sent thirty warships for the relief of the besieged army and the citizen of Londonderry. The ships anchored nine miles off in the bay of Lough Foyle. Kirke, the English general, lay without any activity far several weeks. He could have easily forced the besiegers to raise the siege, but for reasons best known to him he did not make any attempt. The Irish had constructed a boom to stop the English force if it came to the help Protestants of Londonderry.

The condition of the people: The prolongation (طوالت) of the siege resulted in the misery of the besieged. Provisions ran short. The stock of cannon balls was nearly finished. In their place the garrison used brickbats quoted with lead. There was famine in the town. Food was scarce. People had to subsist on salted hides, dogs and rats. Such was the extremity to which the brave citizens were reduced. Many died of starvation. Quite a large number of the people was killed by the cannon shots of the enemy. The whole atmosphere was filled with the offensive smell (بدبو) coming out of the decaying (سڑنے والی) corpses which could not be buried because the survivors could not give them proper burial. People looked like ghosts on account of hunger. They cast hungry eyes on a fat man who had to hide himself lest he be devoured (ایسا نہ ہو کہ وہ نگلا جائے).

Rosen's threat: When the besiegers learnt that Kirke had arrived they pressed the siege, to force the besieged to render. Richard Hamilton was not cosidered suitable for the job. So it was decided that Rosen should take the chief command. He was sent at the headquarter of the besieging army. He was a man of ferocious temperment (تند خو).

He cursed the people of Londonderry and threatened them that he would raze the city to the ground. Moreover, he would collect all the Protestant who were related to the besieged, and drag them to the walls of Londonderry. Then he would starve them to death in the sight (سامنے) of their relations. This did not weaken the resolve (ارادہ) of the besieged. They sent him a message that up to that time they had been treating the Catholic prisoners well. They would hang them on the gallows created (جو بنائی گئی تھیں) on one of the bastions. This filled the prisoners with fear, They sent a message to Rosen but he would relent (نرمی کرنا). So they sent a message to Richatd Hamilton who did not see eye to eye with Rosen. He was helpless. Even King James did not favour the idea of Rosen. He pleaded with the French Ambassador. So the result was that Rosen was removed from the command, and Richard was made to succeed him,

Relief of Londonderry : The hardest nut to crack was the boom in the bay of the river Foyle. When William learnt that Kirke was doing nothing, he sent him positive orders that Londonderry should be relieved. It was due to the heroism of two masters of merchant men that the boom was broken and this insurmountable (جس پر غلبہ نہ پایا جا سکے) obstacle was overcome. The master of the Mountjoy, Micaiah Browing assisted by Andrew Douglas, master of *the Pheonix* braved the danger. They were protected by the *Dartmouth* a warship of thirty-six guns commanded by John Leake. The *Mountjoy* made for the boom. The huge barricade cracked and gave way, but the Mountjoy was stuck in the mud. He gave his life in the attempt. *Dartmouth* hailed cannon balls on the Irish boats. The two ship carrying cargo of corn and other dlibles (خوراک) and wine entered into the river. The cargo was unloaded. Now the citizens of Londonderry had plenty to eat.

After three days the Irish Catholics and the army of James II was finally repulsed. They retreated leaving their

huts burning. There was a great rejoicing among the inhabitants of Londonderry and the Protestants of Europe. Ale was drunk and guns roared to celebrate the victory. To perpetuate the memory of the noble priest, the Reverned John Walker, who had organised and inspired the people with holy words, the citizens of Londonderry erected his statue on a bastion. They celebrated this memorable siege every year. It was the spirit and morale of the people that decided the issue, not the arms and ammunition.

Q. 2. "It was a contest, not between engineers, but between nations. Explan and Discuss. Elaborate the statement in the light of the essay. The Siege of Londonderry.

Ans. This statement is amply borne out by the behaviour of the Protestants who withstood the siege which lasted more than hundred and odd day. The Cathlics who besieged the town of Londonderry numbered eight thousand. They were helped by French Generals and French gunners. Those who resisted (مقابلہ کیا) the besiegers were half the number. But it was the spirit of the Protestants of Londonderry which obliged the besiegers to lift (اٹھانا) the siege. The Irish Catholics assisted though they were by Frenchmen could not force the citizens of Londonderry to surrender. Rosen the French General, threatened them with dire (خوفناک) consequences if they did not give in. He cursed them in the profaines (نہایت ناپاک) language. He threatened that he would collect old men, women and childred who was related to the besieged. He would drive them under the walls of Landonderry and make them die a lingering (لمبی - سسک سسک کر) death. He thought that by holding out this threat he would be able to break the spirit of citizens of Londonderry. But the effect of this threat was quite contrary (خلاف) to his expectations. They sent him word that the prisoners in their hands would be hanged on a bastion for them to behold the terrible sight. The result was that Richard Hamilton pleaded (درخواست کی) with him to show compassion (رحم). Even James remonstrated (احتجاج کرنا) with

Rosen. He removed and Richard Hamilton was made the supreme commander.

The citizens of Londonderry ran short of provisions (خوراک). Food was practically finished. The town was in the grip of famine. Dogs, lean horses and even rats were eagerly devoured. Some people developed cannibalistic (مردم خورانہ) tendencies. Noting could daunt (ڈرانا) them. They were fighting for a noble cause. They were undergoing untold hardships for their faith. It was their religious fervour (جذبہ) which kept their morale (حوصلہ) high. No one grumbled (شکایت کرنا). They put up with the hardships most heroically. Their leader the Reverend John Walker instilled (بھر دیا) courage in their hearts with his eloquent speeches. It was due to the daring and supreme sacrifice of Micaiah Browning, the master of the *Mountjoy* that the famished citizens of Londonderry got their food. He struck the boon which had been erected with his vessel which grounded (پھنس گیا). He himself was killed while trying to relieve the distress of his fellow citizens.

The citizens of Londonderry showed such fortitude (بلند حوصلہ) and endurance (برداشت) that is found only among those nations who fight for a noble cause. It was the heroism of the citizens of Londonderry which decided this great issue. Macaulay is right when he says that it was the most memorable siege in the annals (تواریخ) of the British Isles. The victorious nation was superior in civilisation and in stubborness of resolution.

Passage for Explanation

Q. 1. Explain the following passage with reference to their context :

Ans. (*a*) There was a greet difference, doubtless, in appearance, and manner, between the handsome, graceful and refined politician whose dexterity and suavity had been renowned at the most polite court of Europe, and

the military adventure, whose look and voice reminded all who came near him that he had been born in a half savage country, that he had risen from the ranks, and that he had once been sentenced to death for marauding. But of the heart of the diplomatist was really even more callous than that of the soldier. **Page 36.**

Reference : These lines have been taken from the essay, The Siege of Londonderry by Macaulay.

Context : These lines bring out the difference and the points of likeness between Avaux the French Ambassador in attendance on King James, and Rosen the French General. Rosen was sent as a chief commander of the army sent to reduce (مطیع کرنا) the town of Londonderry. He was a Russian by birth, but had been trained in the military academies (مدرسے) of France. When Rosen arrived from Dublin to conquer the town of Londonderry, he sent a message to the citizens that he would torture their relations outside the walls of Londonderry. He thought that in this way he would strike terror and awe in their hearts.

Exp In these lines Macaulay says that the French Ambassador Avaux, and the French General were similar in temperament (طبع). They differed from each other as regards appearance and manners. The Ambassador was a handsome, graceful and cultured statesman. He was well-known from his politeness and courteous behaviour and diplomacy (سیاست) in the courts of Europe. The Miscotive was cruel. He was a military adventure. His looks and voice was sufficient to remind people that he had been born in a country which was half-barbaric (وحشی). Macaulay refers to Russia which was at that time in a state of barbarity. He had risen to be a general from humble beginning. He had been a highwayman who had once been sentenced to death. Outwardly both the Frenchmen were dissimilar (متضاد) but the Ambassador Avaux had as cruel a heart as Rosen, the soldier. The Ambassador and the general were determined to torture the poor Protestants who were related to the citizens of Londonderry.

2. It is impossible not to respect the sentiment which indicates itself by these tokens. It is sentiment which belongs to the higher and purer part of human nature, and which adds not a little to the strength of states. A people which takes no pride in the noble achievements of remote ancestors will never achieve anything worthy to be remembered with pride by remote descendants. **Page 43.**

Reference: These lines have been taken from the essay, The Siege of Londonderry by Macaulary.

Context: The citizens of Londonderry who were Protestants by faith faced untold dangers while resisting the Irish army which had besieged their city. The Irish Catholics who were the supporters of James II laid siege to the town. They were sure that the citizens of Londonderry would give in sooner or later. But quite against their expectations, they brave all the dangers and privations, but did not surrender. It was the heroism, resolution and firm belief in their faith that enable them to face famine and fire of the enemy. It was due to Micaiah Browning that the barrier at the mouth of the river Foyle was broken and foodstuffs and drink were brought into the city. The Irish army retreated after having suffered a shameful defeat.

Exp. The citizens of Londonderry raised a statue of the Reverend John Walker, the leader of the Protestant in the town. His statue was erected on the summit of a bastion. They rejoiced. They named a club after him Macaulay says that these expressions of gratitude on the part of the citizens of Londonderry are such as should be respected. The citizens of Londonderry were grateful to those who had saved the town and their faith. This sentiment of respect for the heroes belongs to the higher part of human nature. It is this sentiment which makes states and nations strong. The memory of heroes serves as a source of inspiration (حوصلہ). The nation which is not proud of her heroes and their noble deeds will be forgotten by their descendants. Macaulay says that a nation must cherish the (محبت کرنا) memory of its heroes with revernce (عزت) and gratitude. They are the makers of history and as such they must be remembered.

5. A MIDNIGHT ADVENTURE

(*George Borrow 1803—81*)

Life. George Borrow was educated at Adinburgh High school and at Norwich and articled to a solicitor (وکیل کا شاگرد ہوا) but adopted (اختیار کیا) literature as a profession (پیشہ). He assisted in complaying the "Newgate Calendar". He travelled through the language of the countries he visited. In Russia and Spain he acted as agent for the British and Foreign Bible Society, and in the latter country as correspondant for "The Times". Finally he settled near Oulton Broad in Suffolk, where he became celebrated for his promiscuous (بلا تمیز) hospitality (مہمان نوازی). He published a number of books based in part on his own life, experience, and travel; *The Bible in Spain*—(1843), *Levengro*—(1851) *The Romany Rye* —(1857), *and Wild Wales*—(1862).

As a writer—His novels have a peculiar picturesque (آوارگی) quality, graphically presenting a sucession of gipsies, rogue, strange characters, and adventures of all kinds, without much coherence, the whole permeated with the spirit of the wind on the health and of the unconvention (وہ باتیں جو روزمرہ زندگی کے خلاف ہوں). '*Lavengro*'—and '*The Romany Rye*' are largely autobiographical, but the border-line between autobiography and fiction (کہانی) in them is hard to trace.

Substance

A Midnight Adventure is a vivid account of Borrow's journey from Astorga to Villafranca, a distance of ten miles and a half. He left the place about evening. He

travelled nearly the whole of the night. The first part of the journey was through a mountainous country. He was accompanied by his gipsy friend Antonio, Both were on horseback. Then they passed through a valley overgrown with forests. Threatening clouds and lightning checked the progress of the travellers. They reached the town of Cacabelos, five miles distant from Villafranca. They were refused admission to the inns there. Borrow persuaded a lad of eighteen to put them on the road to Villafranca. The horses were weary and frequently stumbled. Borrow got down his horse and began to lead him by bridle (لگام). On the road in the forest Borrow heard the sound of certain persons in the act of carrying a heavy load. He could not say with certainty (یقین) who they were, robbers or labourers. At last, way-weary and tired he reached Villafranca. He asked a sentry whether he could direct him to an inn. He knocked at the door of a house in which there was light. It seemed to be a baker's house. The old man who answered the knock was good enough to guide them to an inn. Their knock was answered by a women. The first she was reluctant (متامل) to admit the travellers but she let Borrow in thinking that he was a German clock-maker. She welcomed him because her own clock was out of order.

Summary

Mountaineous. Borrow left the town of Astorga in the afternoon. He had a mind to reach Willafaranca, at a distance of ten miles and a half. He was accompanied by the gipsy Antonio. The road zigzagged and ended in a valley. At its bottom there was a long and narrow bridge spanning (پل اوپر تھا) the river Sil which was flooded. The sun was about to set and darkness was approaching. The mountains on both the sides of the valley rose perpendicularly (عمودی).

It was now night. The travellers found themselves in a forest. There was complete darkness and they could not

see more than a yard in front of them. Borrow's horse was tired and feared when there was a flash of lightening. The sky was overcast. There was profound silence in the atmosphere. It was broken by the croaking of frogs and the sound of his horse's feet. Borrow was afraid of murder and robbery. They emerged (باهر نکلے) out of the forest. His horse neighed joyfully. He heard the barking of dogs, sure sign of human habitation (انسانی خواهش). They were near Cacabelos a distance of about five miles from Villafranca.

No lodging at Cacabelos: It was nearly midnight so Borrow thought it advisable to break his journey and spend the night at Cacabelos. Admission to enter in the inn depended on the sweetwill of the innkeeper host. This fact Borrow had not taken into consideration. Both the innkeepers refused to provide them with lodging. So his fears were confirmed (پایه ثبوت کو پہنچ گئے). His horse was so tired that it scratched the door of one of the inns as it he was begging for admittance (داخله).

A strange happening: Borrow was disappointed. There was no help (چاره), but to resume the journey. He could not find the way out of the town. He promised a young boy a peseta (shilling) to guide them. He brought them to a bridge and showed them the road to Villafranca. The night became darker. It was difficult to distinguish any object in the thick gloom (اندهیرا). The silence was broken by the barking of the dogs and restling of trees. Borrow's horse stumbled frequently (بہت مرتبه ٹهو کر کهائی). So he got down and led him by the bridle. Antonio was left behind.

Borrow found himself in the midst of trees and bushes. His horse showed signs of fear. The animal was justified because Borrow heard a noise of persons forcing their way through branches and bushes. Then he heard the sound of their steps some in the act of carrying a very heavy load. From the way they breathed, he thought that they were very

much tired. It seemed to him that they were resting in the middle of the road. After a short while they resumed (دوبارہ اختیار کیا) their journey through the forest. This occurance filled Borrow with apprehension (خوف).

Villafranca at last. The journey seemed to be endless. At last he reached his destination. A sentry asked him who he was. He replied that he was a spaniard. Then Borrow sat on a stone. He waited for Antonio. Borrow asked him about noise which he has heard but his companion expressed his ignorance. (لاعلمی). Borrow asked the entry to direct him to some inn. The street was steep and the road and lanes were narrow and crooked. They heard angry sounds of the acts from the house tops. It was like the arrival of Don Quixote and his squire at Toboso in search of Dulcinea, the lady of the foolish knight. At last they knocked at a house from which light was coming. An old man answered their knock. They requested him to show them the way into the town. He volunteered to guide them to an inn.

After passing through many labyrinthine (ایچ پیچ والی) lanes they knocked at an inn. Their knock was responded (جواب دینا) by a woman. When the old man told her that two belated (جنہیں رات آ گئی ہو) travellers sought admittance to the inn she refused to let them in at that unearthly hour. Borrow told her that he did not need supper, but only lodging. The old woman thought that the traveller was Cil, the German clockmaker. She readily let him in because her clock was out of order and needed repairs (مرمت کی ضرورت).

Main Points

1. George Dorrow left Astorga for Villafranca at a distance of ten odd miles.

2. He was accompanied by his gipsy companion Antonio.

3. Both were on horseback.

4. At first they had to pass through a hilly and then a woody country.

5. The night was cloud and there were occasionnaly flashes of lightening.

6. The journey was quite perilous (خطرناک).

7. Cacabelos was halfway between Astorga and Villafranca.

8. There was town inns the landlords of which refused them entry.

9. They resumed the journey.

10. Borrow got down his horse and began to walk in front. His companion was left behind.

11. Borrow heard the rustling of trees as if some persons were pushing their way through the trees.

12. Then he heard their heavy breathing as if they were carrying some heavy load.

13. They rested awhile in middle of road and then departed again.

14. At last they reached Villafranca and were directed by an old man to an inn.

15. The woman at first refused to let them in, but then she changed her mind thinking that the benighted (جسے رات پڑ گئی ہو) traveller was the German clockmaker.

16. She needed his services because her clock was out of order.

Critical appreciation

The Bible in Spain from which this extract has been taken records his experience in Spain as an agent of the "British Bible Society". Saints bury says about George Borrow. It is possible to imagine a more ideally perfect missionary; but is hardly possible to imagine a more ideally perfect traveller. The book enjoyed a wide sale when it was published. Borrow was a born vagrant (آوارگی پسند), fond of adventure. The book is so delightful that no one would willingly take any exception to any part or feature of it. The constant change of scenes, the

romantic episodes (واقعات) of adventure, the crisp dialogue, relieve each other without a break.

Borrow has an original style. He was proud of being a word master. This extract from the Bible of Spain is not typical of Borrow; but it has the raciness of style and facility (عمدگی) of expression. As we read through the narrative we can appreciate the perils of this noetural (رات کا) journey with only one companion of the way. The strange sounds of footsteps in the middle of forest are sufficient to engender (پیدا کرنا) fear in the heart of travelling in a countary infested with robber and bandits (جہاں راہزن ہوں). Borrow had great respect for horses. He considered them as wise as human beings. There are frequent references to the sagacity (دانائی) of the horses even in this little extract. The description of the mountainous country and the valley are realistic. It is Borrow's mistaken identity which enables him to get admittance to the inn.

Notes and Explanations

Page 44. This extract has been taken from the book The Bible in Spain. The book is a narrative of travel. It was published in 1843. Borrow travelled in Spain as colporteur (travelling agent) of bibles for the British and Foreign Bible Society from 1835 to 1840, and this book purports (اسکا مقصد ہے) to be an account of the adventures that he met with in that country, at a time of great disturbance owing to the Carlist troubles. It is impossible to say how far the various incidents (واقعات) recounted (مذکور) actually occured; but the vivid picture that the author gives of Spain is unquestionably true, and the work is one of the best of English books of travel. This extract is not so exciting as some other situations with which Borrow was faced. For example, he was actually imprisoned at Madrid. He was frequently in danger from

Carlists, the brigands (ڈاکو) and severely orthodox priest. More than a missionary Borrow was a perfect traveller.

Setting fast—setting quickly. *Eager*—anxious. *Villafranca*—a town on the borders of the Province of Leon. It is famous for the monastery of the Virgin of the Rocks. It was built to give shelter to travellers going to the shrine of saint James of Compostella. *League*—is equal to three miles. *Rapid*—abrupt. *Crooked*—twisted ; not straight (ٹیڑھی). *Descend*—slope ; declivity (ڈھلان). *Terminated*—ended. *Ascending from*—coming down from. *Chain*—the mountain range. *Cleft*—cloven ; broken (ٹوٹی ہوئی). *Convulsion*—violent disturbance like earthquake (زلزلہ وغیرہ). *Convent*—building in which nuns lives apart from others in the services of God. *Precipices*—steep cliffs (دشوار گزار چوٹیاں) *Perpendicular* vertical (عموداً). *Rivel*—opposite and equally steep. Therefore it was a rival hill. *Considerable*—great *Intercepting*—checking;blocking. *Flung*—threw. *Involving it*—wrapping it. *Mysterious*—strange and aweful. *Emerging*—coming out. *Gloom*—darkness. *Bearing*—carrying. *Sil*—the name of the river. *Crodle*—source (منبع). *Austrain*—the source of the river is in Austria. *Swollen*—turgid ; flooded (طغیانی).

Exp. Borrow had to reach Villafranca. It was at a distance of ten miles and a half from Astorga where he was at that time. It was a mountanious country, The road was steep and crooked. He had to pass throug a valley through which flowed the river Sil. It was flooded due to recent rains. *Woodlands*—forests. *Feeling the way*—groping, hardly. *Frequently*—often. *Stop short*—stop for a short time. *Prick*—cock (اٹھانا). *Mournful*—sad. *Wine*—long drawn complaining cry or sound, as made by a miser--able dog ; a siren, or a shell. *Sheet lighting*—lighting which looked like a sheet. *Illumined*—made bright. *Glare*—strong

fierce, unpleasant light. (چمک) *Flung*—threw. *Momentary*—for a moment. *Interrupted*—broke. *Stillness*—quiet, *Tramp*—sound of the feet; sound of heavy footsteps. *Morass*—marsh (دلدل) *Bethought me*—thought to myself. *Chosen*—selected. *Fiends*—devils (بھوت).

Page 45. *Assassination*—murder. *Unarmed*—without arms. *Two*—the one was George Borrow himself and the other Antonio was a gipsy. Night over took the travellers. They had to pass through woods. The night was dark. Sometimes there was a flash of lightening which showed them the way. He and his companion were afraid of being murdered and robbed.

Smart—quick. *Trot*—pace of a horse faster than a walk but not so fast as a gallop. *Speedily*—quickly. *Cacabelos*—the name of a town. *Reflected*—thought. *Expedient*—advisable. *Tarry*—stay, remain; lodge. *Exposing ourselves*—laying ourselves bare to the fears of darkness. Expose means to leave unprotected. *Reckoned without my host*—I calculated without the thought of the inkeeper who was to give me lodging. I had not thought whether the host would permit me to stay or not. *Posada*—inn. *Accommodated*—given board and lodging *Hut*—this is misprint for but. *Groff*—rough (سخت). *Scripture*—the Bible. *Trouble me not...to let you in*—these word are applicable to Borrow's situation. *Wretched*—miserable (بہت برا). *Hovel*—a small house or cottage that is in bad repair and unfit to live in. *Pawed*—beat the door with their paws. *Piteously*—pitiably. *Crave*—desire *Admittance*—admission.

Exp. It was eleven at night. Borrow thought it advisable to lodge in an inn. The first inn refused them admission. At the secondinn there were two hosts who also did not let them stay. Even the horses desired to rest but the benighted travellers were not allowed admittanace (داخلہ). *Resume*—take up again. *Doleful*—sad (تاریک - مغموم). *A short league*—not a full three miles. *Quit*—leave. *Bewildered*—confused (حیران). *Labyrinth*—net-

work; mage (گورکھ دھندا). *Outlet*—way out. *Persuaded*—brought round. *Peseta* — a Spanish coin worth about a shilling. *Whereupon*—upon which. *Direction*—side (رخ) *Suspicion*—doubt.

Page 46. *Distinguish*—discriminate (تمیز کرنا). *Faint*—dim. *Rustling*—the sound produced by the leaves and branches when the wind blows. *Ceased*—stopped. *Weariness*—fatigue. *Stumble*—strike the foot against something and almost fall. *Dismounted*—got down (اتر گیا). *Rear*—behind; back. *Bridle* (لگام). *Character*—nature. *Proceeded*—walked on. *Attentively*—with attention. *Brush-wood*—rough low-growing bushes. *Staggering*—tottering (لڑکھڑانا). *Treed*—sound of feet. *Substance*—material. *Nearly too much for their strength*—the materal that they carried was so heavy they could not carry it. *Overfatigued*—overtired. *Pause*—interval (وقفہ). *Conceived*—thought. *Stamping*—act of putting down one's foot with force. *Recommenced*—begain. *Gradually*—slowly. *Musing*—thinking. *Occurred*—happened. *Forming conjectures*—hazarding, guesses (قیاس آرائی کرنا). *Conjecture*—guess; surmise (قیاس). *Resumed its flashing*—began to flash again. *Necturnal*—pertaining to the night (رات کا). *Endured*—lasted. *Doze*—short sleep. *Turdged on*—walked on with heavy steps. *Slight*—small. *Quien Vive*—who goes there. It is the challenge of the sentry to which the answer is in *Espana* i e. a Spaniard.

Exp. The one remarkable circumstance of this journey at night which Borrow mentions is that he heard the sound of feet of some people dragging a very heavy weight. Then he heard their footsteps on the road. Different ideas came to his mind about those mysterious sounds of the feet. Possibly they were thieves and burglars (نقب زنی). *Suburb*—neighbouring districts of a town. *Singular*—remarkable. *Guerillas* — irregular soldiers orginally known

as Miguelets, followers of the Infante Don Miguel of Portugal who had escaped to Spain and enlisted (بھرتی ہونا) there. *Occasionally* — at times. *Visible* — that could be seen. *For the purpose of being set right*—so that we might be shown the proper way. *Disregarded*—not cared for. *Horrid*—horrible. *Squalling*—crying violently (زور سے چیخنا). *Toboso*—the town where the beloved of Don Quixote lived. Don Quixote is a satirical romance by Cervantes. It was published in 1605. The substance of the story is as follows:

Don Quixote, a poor gentleman of La Mancha, a man of amiable (اچھی عادت کا) character, and otherwise sane, has had his wits disordered by inordinate (great) devotion to such tales, and imagines himself called upon to roam the world in search of adventures, on his old horse (Rosinante), and accoutred (dressed) in rusty armour, accompanied by a squire in the rustic Sancho Panza, a curious mixture of credulity (زور بار ہونا) and shrewdness, whom he lures (لالچ دینا) with the prospect of the governorship of an island. He confirms to chivalric tradition in nominating a good-looking girl of a neighbouring village to be mistress of his heart, under the style of *Dulcinea del Toboso*, an honour of which she is entirely unaware. To the disordered imagination of the knight the most commonplace objects assume (اختیار کرنا) fearful or romantic forms, and he is consequently involved in the most absurd adventures with distressing consequences (تکلیف دہ نتائج) to himself. Finally one of his friends, the bachelor Samson Carrasco, in order to force him to return to his home, disguises himself as a knight, overthrows Don Quixote, and requires him to abstain for a year from chivalrous exploits (مہمات). This period Don Quixote resolves to spend as a shepherd, living a pastoral life, but falling sick on his return to his village, after a few days he dies.

Squire—Sancho Panza. *Deserted* — lonely; without any people going about. *Dulcinea*—the maid of Toboso whom the foolish knight considered as his lady. *At length*—at last. *Aged* — old. *Accounted for* — explained. *Alley*—lane. *Conduct us*—take us.

Exp. In this paragraph Borrow tells us that he reached Villafranca at last. *A female voice*—the voice of a woman.

Page 48. *House*—inn. *Supper*—dinner. *Astoraga*—the name of a town in Spain from where Borrow commenced his journey. *Admit*—allow you to enter. *Slammed to*—shut violenty. *Crevice*—a narrow opening (سوراخ). The woman mistook Borrow for Gil, the German clock-maker and let him in because her clock was out of order and needed repairs.

Important Question

Q. 1. Relate in your own words Borrow's journey from Astorga to villafranca. How was it a midnight adventure ?

Ans. George Borrow had to go from Astorga, a township in Spain, to Villafranca. He was accompanied by the gipsy Antonio. Both rode on horses. The sun was nearly sinking in the west when they left for their destination (منزل مقصود). The road was abrupt and meandered (اونچ نیچ والی). It terminated (ختم ہونا) in a valley. They had to pass through a narrow pass flanked by hills on both sides. Above the precipice (گھاٹی) was the Covent of the Precipices. Evening was approaching. The river Sil was turgid (طغیانی تھی) due to recent floods and it made a thundering sound as it flowed under the bridge.

Both the travellers continued their journey. Now their way lay through a forest. The horse shied (ڈرنا) at many places. The whole atmosphere was plunged in gloom (تاریکی) which was frequently illumined by the flash of lightning. Fear of assassins (قاتل) and robbers added to the terror of

the black night. They came out of the wood. Barrow's neigh horse gave a joyous. There was the barking of the dogs, indicating that they were nearing a village or a town. As a matter of fact they were near Cacabelos which was five miles distant from Villafranca. It was nearly eleven at night. Fearing (ناگہانی مصیبت) mishaps on the way, Borrow decided to lodge in some inn. He had not taken into consideration the fact whether any host would take them in for the night or not. He attempted to enter in the first inn, but was told that they could not be accommodated. The stable was full of water, so the horses also could not be lodged. At the second inn a rough voice told them it was impossible to let them in. The horse of Borrow pawed against the door seeming to crave (درخواست کرنا) admittance.

There was no alternative left but to carry on with the journey. The lanes of the town zigzagged (ایچ پیچ والی تھیں). They could not find any way out of it. Borrow persuaded a youngster of about eighteen to show them the road to Villafranca. He promised to pay him a Spanish shilling. He pointed out the road to them from a bridge. The darnkess became more intense (زیادہ). The quiet of the dark night was broken by accasional barking of the dogs and the rustling of the trees. Borrow's horse stumbled. He, therefore, go down and began to lead him by the bridle As he was walking, he heard the noise of some persons who were pushing their ways through the forest. Then they heard the sound of feet on the road. Those persons seemed to carry some heavy load and panted (زور سے سانس لینا) as they did so. After some time he again heard rustling in the trees. Finally the noise died away.

Borrow continued his journey alone for sometime as he had left Antonio behind. As he was leading his horse he heard the voice of a sentry asking him who he was. He was near Villafranca. He gave him the usual answer that he was a Spaniard. Then he sat down on the stone and waited for Antonia. When he came he asked him about the mysterious noise. Antonio told him that he had not

heard any such noise. It was either a figment af imagination (محض تخیل) or some mysterious noise made by bandits (ڈاکو). The sentry (the Miguelet) directed them to a street. They knocked at the gates of two or three houses but no one cared to answer their knock. At last they saw light in a cottage. They knocked at the door. It was a Paker's house. He was an old man and agreed to conduct them to the inn.

The old man knocked at a house. The upper window was opened by a woman. The old man told the woman that two travellers needed lodgings. The woman expressed her inability to accommodate them because they would be requiring supper. Borrow told her that they did not need any food. The woman thought that it was Gil, the German clockmaker. So she readily admitted him, because her clock needed rapairs. The whole journey is an adventure. A strange country infested with robbers and killers is not a safe place to travel in. The roughness of the roads, flashes of lightning, fear of marauders (ڈاکو) are sufficient to fill any men with fear. The whole nocturnal journey is a real adventure.

Passage for Explanation

Q. Explain the following passage with reference to its context.

I was about to urge the animal forward when I heard a noise at my right hand, and listened attentively. It seemed to be that of a person or persons forcing their way through branches and brushwood. It soon ceased, and I heard feet on the road. It was the short staggering kind of tread of people carrying a very heavy substance, nearly too much for their strength, and I thought I heard the hurried breathing of men over-fatigued. There was short pause, during which I conceived they were resting in the middle of the road; then the stamping recommenced, until it reached the other side, when I again heard a similar rustling amidst branches; it continued for some time, and died gradually away.

Reference: These lines have been taken from the essay A Midnight Adventure by George Borrow.

Context and Explanation: The event described in these lines happened when Borrow was travelling to Villafranca. It was a very toilsome journey. There were menacing (ڈرانے والے) clouds in the sky. There were also occasional flashes of lightning. His horse was tired. So he dismounted and began to lead the animal. There was complete darkness. Borrow's heart was filled with fear. He was going to make the horse move forward when he heard a noise at his right hand. He listened to it with attention. It seemed that there was one person or more than one who were pushing their way through the branches of trees and bushes. This noise stopped. Then he heard the noise of feet on the road. It appeared that they tottered (لڑکھڑانا) as they walked. It seemed to Borrow that they were carrying some heavy material which they could not carry. It looked like hard breathing of men who were tired. Then there was an interval (وقفہ). He thought that they were resting in the middle of the road. Then he again heard the sound footsteps. Then he heard the rustling among the branches. It continued for sometime and then it subsided. The whole circumstance was crowded in mystery. When Antonio rejoined him, Borrow asked him about the circumstance, but he expressed total ignorance (لا علمی) about it.

6. DOBBIN OF OURS

W. M. Thackeray (1836-1863)

Life: Thackeray was born in India. He had his schooling in London and then went to Cambridge. There he developed friendship with Edward Fitzgerald and William Henry Brookfield. Until the publication of *Vanity Fair*, he used pseudonyms (assumed name). At first he wrote small things. His novel *Pendennis* was published in monthly parts. No other novel in monthly parts reached a higher number than Pendennis.

Style : Thackeray was a born story teller. He aimed at a flowing and hurrying simplicity of narrative. This style has the unaffected spontaneous (natural) grace of good conversation Like other novelists he draws for many of his personages on his memory of people he knew. His writings are never turgid (full of highsounding words) or pretentions. The emotional colour of his work is as delicate as that of Henry James. Thackeray is a brilliant satirist (هجو نویس), but a kindly one. He rises to a high pitch of pathos which is real and genuine.

Most of his letters are now collected. We can appreciate the fascinating agility and ceaseless felicity (pleasing manner of writing) of his day to day writing which makes the *Roundabout Papers* perhaps the finest collection of essays in the English language.

Some of his famous books are :

The Paris Sketch Book (1840) ; *The Irish Sketch Book* (1843) ; *The Book of Snobs* (1846) ; *Pendennis* (1848, completed 1850) ; *Rebecca and Rowena* (1849) ; *The English Humorists* (1851) ; *Henry Esmond* (1853) ; *The Newcomes* (1853, completed 1855) ; *Denis Duval* (1863, never completed). Vanity Fair is his best known novel.

Substance

In this chapter from Vanity Fair, Thackeray describes the memorable fight between two boys, Cuff and Dobbin. Dobbin was the son of a poor grocer (پساطی). He was ungainly in appearance and awkward (بهدا) in movements. He was strong-limbed. His joints seemed to bulge out from his tight clothes. Cuff on the other hand was a handsome boy. He was the dandy (باکا) of the school He dressed very fashionably. All the boys respected and feared him. They carried out his errands (کام). One day he quarrelled with Dobbin. He was writing a letter to his mother. Cuff told him to stop writing the letter and bring tarts (ایک قسم کی مٹھائی) for him. Dobbin refused.

He threatened Cuff to thrash him in case he meddled (مداخلت کرنا) with him. Cuff went away and swallowed the anger which resulted (جو نتیجہ تھا) from the behaviour of Dobbin.

One afternoon Dobbin was reading the *Arabian Nights* and was lost in the stories of the book. He heard shrieks of a boy who was being beaten by Cuff. It was the boy Osborne who was the target (نشانہ) of Cuff's cruelty. This small boy was foremost (سب سے آگے) among those who used to tease Dobbin. He left the book and approached the bully Cuff. He asked him not to beat the small boy. Cuff did not like this intervention (مداخلت) and challenged him to a duel.

They met after school. Osborne acted as the second of Dobbin. They fought thirteen rounds in all. Dobbin was defeated in the first three rounds but he defeated his adversary in the rest of the rounds. When the Doctor (the Headmaster) heard the row (شور) he came out of his study. He threatened to flog (سزا دینا) Dobbin, but for the noble confession (اعتراف) of Cuff. Thenceforward both Cuff and Dobbin became great friends. Osborne too became very much attached to Dobbin. He considered the boy Osborne to be the handsomest, the bravest and the cleverest of all the boys.

Summary

Dobbin's schooling : Cuff and Dobbin were students at Dr. Swishtail's famous school. Dobbin was the dullest of all Dr. Swishtail's students. His father was a grocer in the city. It was rumoured that his schooling and other expenses were met by his father in goods. He was dressed in miserable clothes. His big bones seemed to protrude from his (باہر کو نکلنا) clothes. One day a small boy (Osborne) saw the card of Dobbin's father delivering goods at the door of the Doctor. Young Dobbin had no peace after that. He was teased by other boys. The ridiculed

(مذاق اڑانا) him and his father's trade. They set sums in order to subject Dobbin to humiliation (ذلت). He told the little boy Osborne that his father was too a merchant. Poor William Dobbin was the object of the jokes of his fellow students. They played practical jokes on him. Poor Dobbin bore everything very patiently, but he felt very miserable at heart.

Cuff: Cuff stood in bold contrast to Dobbin. He dressed foppishly (بھڑکیلا لباس پہنتا تھا). He fought the town boys and smuggled wine in the school. He had ponies (ٹٹو) to ride on. He was familiar with the merits of the actors of the day. He could compose French poetry. It was said that even the Doctor was afraid of him. He was the unquestioned king of the school. He ruled over other boys as a king rules his subjects. They did odd jobes for him, Of all the boys he hated Dobbin the most. He was kown by the nickname of Figs. Cuff thought it beneath his dignity to talk to him (ھتک سمجھتا تھا)

A tittle quarrel: One day Cuff and Dobbin had a difference. Dobbin was writing a letter to his mother. Cuff came up to him and wanted him to bring him some sweets. Dobbin refused to carry out his behest (حکم) telling him that he was busy in writing a letter to his mother. Cuff was foolish enough to call her names. Cuff began to read the letter which Dobbin was writting. Dobbin told him to put down the letter as no gentleman read letters. Dobbin's attitudes was defiant (سخت). He looked so wicked that Cuff turned down the sleeves of his coat which he had rolled up and walked away with a sneer (ناک بھوں چڑھانا). From that time onwards, he did not interfere in the affairs of Dobbin.

Dobbin espouses that cause of Osborne. One afternoon William Dobbin was reading the *Arabian Nights* under a tree. He was so much engrossed (مستغرق) in the book that he was quite oblivious of what was going on round him. He

had gone away with Sindbad the Sailor, and the cave where the Prince met the Fairy Peri banou (تخیل میں جانا).

Cuff's fight with Dobbin. William Dobbin was roused from his ecstasy (نہایت مسرت) by the shrill cries of a little fellow who was weeping. Cuff was beating a little boy. It was the same boy who had brought down storm on Dobbin's head by broadcasting to his fellow students about the grocer's cart, Dobbin possessed a noble nature. He began to boil with anger which he saw the bully beating the small boy. Cuff was beating the little boy for having broken the bottle of rum-shrub. He suspected that the boy had consumed (پی جانا) the liquor (شراب) himself and was pretending that he had broken it. He was beating the boy with a yellow cricket stump.

A loud scream from Osborne brought Dobbin to the scene of cruelty. Dobbin approached Cuff and told him to hold off and not to buly the child anyone otherwise he would give him the worst hiding he had ever had in his life. Cuff was as tounded (ھکا بکا رہ گیا) to hear those bold words. It was decided that the two young gentlemen should have a duel after school.

William Dobbin asked little Osborne to be his second (battle-holder). At first the little boy hesitated, but then he agreed to act in capacity.

The battle : All the boys of the school gathered to witness (دیکھنا) this famous battle. Cuff was well-versed in such combats (لڑائیاں). He struck fierce blows on his enemy. The unfortunate champion fell down three times. The spectators (تماشائی) cheered Cuff. Osborne told his champion to give up the fight otherwise he would be subjected to harsher treatment at the hands of Cuff. Figs now decided on launching the offence (جارحانہ اقدام کرنا). He was a lefthanded man. He brought his left arm into play. He hit Cuff twice with all his might. He struck at Cuff's left eye and

beautiful Roman nose. The result was that Cuff fell down. Now Osborne cheered his champion. During the rest of the combat Figs (Dobbin) made terrifice play. At every round Cuff fell down. At the twelfth round Cuff fell flat on the ground. Dobbin was too wounded in the fight. At last they had the thirteenth round. Cuff reeled (لڑکھڑانا) as he stood to fight out the battle. Dobbin planted a mighty blow on Cuff's nose. He sent him down for the last time. Cuff could stand up no more. All the boys set up such a shout for Dobbin as if he had been their favourite champion throughout the whole battle. Dr. Swishtail, the Principal of the school, came out of his study. He desired to know the cause of the row (شور). He threatened Dobbin to flog him but it was the magnanity (عالی ظرفی) of Cuff which saved Dobbin from the Doctor's wrath (غصہ). He confessed that it was not Dobbin's fault. It was entirely his. In this way Cuff got back all his superiority over the boys which he had temporarily lost.

Osborne's letter : Shortly after this fight, Osborne wrote a letter to his mother in which he gave a description of the fight. He recommended to his mother that they should buy their requirements from Dobbin and Rudge, Grocers of Thames Streets in London.

The result of the fight : Dobbin's victory brought about a happy change in his school-fellows. He rose in their estimation. His nickname of Figs became respectable and highly popular. He made wonderful progress in his studies. Cuff taught him Latin verses in play-hours. He carried him out of the little boys class into the middle-sized form. It was discovered that though Dobbin was not good at Latin, he was uncommonly quick at mathematics. He was awarded a French prize book at the public midsumer examination. He blushed and stumbled as he went up to receive his prize. His father was also delighted with his progress. He gave him two guine as publicly (دو پونڈ سب کے سامنے دیئے).

Dobbin was a nodest young fellow. He attributed

this change to George Osborne. He developed great love and affection for the little boy. He considered him to be the embodiment (مجسمہ) of all virtues. As a token of his regarded for him, Dobbin bought pencil-cases, knives, small singing birds and romantic books for him. Osborne too accepted those gifts graciously.

Main Points

1. Dobbin and Cuff studied in the same school, at Dr. Swishtails famous academy.

2. Dobbin was uncouth in appearance, ill-clad and of humble parentage.

3. He was the object of ridicule of all the boys in the school.

4. Young fellows at the school played practical jokes on him, cutting his bedstraings and sending him parcels containing soap and candles.

5. Cuff on the other hand was the cock of the school.

6. He dressed elegantly, fought the town boys.

7. He could compose French poetry and repeat Latin verses.

8. He bullied all the boys. They obeyed him as the subjects obey their kings.

9. Cuff one day ordered Dobbin to run his errand but he was writing a letter to his mother.

10. He refused to carry out the order of the bully.

11. He was greatly incesold (angry) when Cuff began to read the letter and called names to his mother.

12. Dobbin looked ugly when Cuff prepared to strike him.

13. The ugly looks of Dobbin cowed down (ڈرا دیا) Cuff who went away from Dobbin.

14. Cuff hated Dobbin most of all.

15. This refusal on the part of Dobbin increased his hatred for the clumsy (awkward) boy.

16. One afternoon Dobbin was reading the romantic and interesting stories of the *Arabian Nights*.

17. His service (to be lost in pleasant thoughts) was broken up by the shrill cries of little Osborne.

18. He was being beaten by Cuff, his offence being that he had broken the bottle of rum-shrub which Cuff had commissioned (ordered) him to bring for him.

19. Dobbin intervened and told Cuff not to beat the little boy.

20. If he continued to exercise tyranny (ظلم) over the small boy, he was prepared to fight with him.

21. Cuff accepted the challenge and it was decided that they should settle their quarrel in the afternoon.

22. In the first three rounds Dobbin was defeated but won the rest ten rounds.

23, He defeated Cuff.

24. When Dr. Swishtail heard the noise he came out of his study.

25· Cuff's confession saved Dobbin from being beaten.

26. Cuff regained his popularity by this noble gesture.

27. Osborne wrote a letter to his mother giving a description of the fight.

28. The effect of the fight on Dobbin.

29. He was no longer hated by his fellow students of humble parentage and slow wit (پست دماغ).

30. He became popular among boys.

31. He made wonderful progress in studies.

22. Cuff began to teach him Latin.

33. Dobbin was promoted to the higher form and received prize for passing third in Algebra.

34· Dobbin's father too was proud of his son's performance.

35. Dobbin began to love Osborne with great devotion.

36 He attributed this wholesome change in him and his circumstances to young little Osborne.

37. He gave him presents as a token of his sincere and genuine affection.

Critical Appreciation

In *Dobbin of Ours* Thackeray gives us a glimpse of the life in schools during the Victorian times. It is not primarily a satire (هجو) on public schools though partially it can be construed (explained) as such. For example Thackeray does not at all approve of the institution of *fragging*. Senior boys made juniors do odd jobs for them. They blacked their shoes, toasted their breads and ran their errands. It was sheer torture. That is why Thackeray is constrained to remarks that" Torture in Public school is as much licensed as the knout in Russia". It was a horible thing.

Thackeray was an enemy of snobbery (امارت کا غرور). Poor Dobbin was the son of a grocer. Sons of rich parents despised (نفرت کرتے تھے) him on account of his humble parentage. They did not hold personal communication with him. Added to his poverty were his unattractive appearance and tight fitting clothes He could never be the darling champion of his fellow students. Their attention was focussed on the dandyish Cuff. He was the unquestioned king of the school. He was a rich man's son Therefore he could smuggle wine in. He was in short a snobbish aristocrat (امیر). Thackeray institutes a constrast betweeen William Dobbin and Reginald Cuff. Cuff is galamorous (چمکدار) while poor Dobbin appears destable ; but events prove that Dobbin was at heart a much better man than Cuff. The character of Cuff too changes for the better. He accepts defeat at the hands of Dobbin like a sportsman. When the Doctor comes out with a pre-conceived notion to flog Dobbin, Cuff makes confession of his guilt (اعتراف) Thus he regains his superiority which he has lost temporarily.

Thackeray gives a very faithful description of the fight between Dobbin and Cuff. It is true to life in schools. School boys quarrel over trifle (معمولی باتیں). They form attachment to some chum of theirs. Such is the friendship which

develops between William Dobbin and George Osborne whose cause the former championed. Thackeray desires that children must not be too much meddled with. They must be left to themselves. In this way they will improve more intellectually than if they were subjected to rigid (سخت) descipline. That is why he recommends that children must be left to themselves.

Thackeray was a realist. The letter which George Osborne wrote to his parents shows his insight into the mind of a child. Thackeray's language is chaste and flawless.

Notes and Explanations

Page 49. This extract has been taken from Vanity Fair, the well-known novel by Thackeray. This extract forms chapter V of the novel. Brief summary of the novel is given below :

The novel is principally concerned with the parallel careers of two strongly contrasted characters : Rebecca (Becky) Sharp the clever, unscrupulous, and courageous, daughter of a penniless artist and a French opera-dancer ; and Amelia Sedley, a pretty, a gentle unintelligent creature, whose father is a rich man of business and lives in Russell Square. The pair are brought together as girls at Miss Pinkerton's Academy, where Becky is an articled pupil and teaches French. We follow her through her attempt to capture the fast Jos Seldey, Amelia's brother and excollector of Boggley Wallah, to the home of the dirty, cynical, old Sir pitt Crawley, where she is engaged as governess and capativates Sir Pitt himself and his rich sister Miss Crawley. The bronest on the death of his wife proposes to her, and brings to light the fact that Becy has overreached herself by getting secretly married to Rowdon, Sir Pitt's second son and the favourite of Miss Crawley, cavalry officer, gambler, and dullist: a reveluation (انکشاف) that infuriates (ناراض کرنا) Sir Pitt and Miss Crawley, and loses Rawdon his annt's inheritance (ورثہ).

Meanwhile Amelia's father is ruined by speculations.

(سٹہ بازی) and her intended marriage with a younger officer, George Osborne, is forbidden by Osborne's purse-proud father. Amelia is heartbroken at the desertion of George, worthless fellow whom she bindly adores. Captain Dobbin, George's fellow officer, her honest and unuselfish worshiper, brings George to a sense of the shabbiness of his conduct (برا سلوک) and the marriage takes place in defiance of old Osborne, who utterly repudiates his son. Then follows the campaign of Waterloo, and the chief actors are brought together at Brusels, where George, before being killed in the battle, engages in an intrigue (سازش) with Becky, now Mrs. Rawdon Crawley.

Much of the reminder of the story is occupied with the skilful generalship by which the undaunted Becky wins her way into the highest society, first in Paris, then in London, in spite of poverty and disadventages of birth. Unfortunately she does not confine herself to legitimate (جائز) manoeuvres, but compromises her reputation, if not her virtue, by her encouragement of the vicious old Lord steyne, from whom, without her husband's knowledge, she receives large sums of money. Rawdon, who is devoted to his wife, and in spite of his faults has a high sense of honour, finding her and Lord Styne together in criminating circumstances (ناگفتہ بہ حالت), break with her after a furious scene with his lordship.

Amelia, plunged in grief by the loss of the husband she still worships, lives with her shiftless parents a life of poverty and humiliation which the devoted Dobbin has secretly done his best to alleviate, She is even forced to surrender her son to old Osborne, in order to obtain from him some means of support. After ten years Dobbin comes home from India, but though Amelia is grateful to him, the memory of her husband still stands between her and him. It is only after Becky, now a disreputable frequenter of continental haunts, has revealed to her George's infildelty (بے وفائی) that Amelia's idol (بت) is

finally shattered, and room is made in her heart for Dobbin whom she finally marries.

Page 49. *Issue*—result. *Contest*—fight. *Dr. Swishtail*—The name of the Headmaster. *The latter yough*—Dobbin. *Indicative of*—showing, expressing used in a bad sense *Puerlie*—childish, *Clumsy*—awkward in manners and movements (بهدا). *Young gentlemen*—students scholared. *Bruited*—remoured ; reported. *Academy*—school. *Mutual principles*—In return for his education Dobbin's father did not give the Headmaster any money. He supplied the school atuhorities tea, sugar, etc., *Contempt*—hatred (نفرت). *Gee-ho*—a terms used for horses. *Board*—meals. *Schooling*—education. *Defrayed*—paid, settled (ادا کرنا). *Goods*-in kind (جنس میں). *He stood...of the school*—Dobbin was the dullest boy in the school. He was a very slow scholar. *Scarggy*—thin. *Carduroy*—a coarse ribbed cotton material used for workmen's clothes. *Though the seams . . . of bursting*—the clothes that he wore too tight for him. He was a clumsy fellow. *Seam*—the line where two edges are sewn. *Tea, candles etc.*—these were some of the articles supplied by Dobbin's father to the school. *And the stood there...and other commodities.*

Exp. In this passage, Thackeray describes Dobbin's unganily person. First he was dull ; secondly, he was ill-clad. Thirdly ; he was very clumsy (بهدا). Fourthly, his board and lodging expenses were paid, not in cash, but in commodities (اجناس) like tea and sugar. *As the representative...other commidities*—The bones of Dobdin appeared conspicuous (نمایاں). It seemed that he carried articles of grocery. He clearly looked like a grocer's son. *mottled soap*—soap of different colours. *Establishment*—*Paocking*—stealing illegally (چوری کرنا) *Hard brae*—almond toffee (بادام کی). *Polonies*—a kind of German sausage

(اترنا). *Espied*—saw (دیکھا). *Discharging* (ٹوٹی)— delivering ; unloading (اتارنا)- *Wares*—things goods. *A dreadful day.. firm dealt*—one day a young student (George Osborne) went into the town to bringing things from the market secretly. He saw he cart of Dobbin's father delivering goods at the Doctor's (Headmaster's) house. This discovery was very unfortunate for Dobbin as it brought upon him the ridicule (مذاق) of the whole school. *Young Dubbin...after that*—Dobbin was always teased after that, so that he had no peaceful time *Wag*—a fellow ford of practical jokes. *If a pound of mutton-candles...Dobbin cost*—This is a clever joke. The boys calculated the cost of Dobbin in terms of the commodities supplied by his father. *A roar*—peal of laughter (قہقہہ) *Knaves*—mischieveous boys. *Usher*—servant acting as a door keeper. *By retail*—in small quantities (خوردہ). *Infamous*—shameful *Meriting*—deserving. *Who rightly considered...gentlemen*—The boys thought that to sell things in small-quantities was dishonourable and contemtible (قابل نفرت) profession. The word 'right' is ironically (طنزیہ). Of course Thackeray does not believe this to the right attitude (رویہ).

Page 50. *Who had brougot down the storn upon him*—who was the cause of all this storm. *Haughtily*—proudly (غرور سے - فخر سے). *Retreated*—went away. *Remote*—*And keep his carriage*—and has a carriage of his own. He is respectable. *Who amongst...childish grief*—every one felt as bitterly as Dobbin did in our childhood. *Wlo feels injustice...as a generous boy*—A boy feels more than a man. He is very sensltive to good as well as bad treatment. If he is treated unjustly or cruelly, he feels this wrong more keenly than other boys. In the same way he is alive to generous treatment. *Recollect*—remember. *Shrinks before*—try to get away from. *Slight*—not showing respect or country. *stupefied*—senseless. *And how many of these... dog Latin*—Boys are often ill-treated when they are not good at their studies in Arithmetic or miserable Latin.

The effect of this treatment is very harmful for them because af their over-sensitiveness. So the harm done by this ill-treatment is much greater than the good. *Incapacity*—inablility. *Rudiments*—things, basic things. *Propounded*—explained (جن کی تشریح ہو). *Taken down*—humiliated. *Pinafores*...loose article of clothing worn over a child's dress to keep it clean. *Form*—class (جماعت). *A giant among them*—they were so small as compared to him that he looked like a giant among them. *With his downcast... corduroys*—this gives us a faithful description of Dobbin as he appeared amongst the boys of the lower form's. *High and low*—boys of all ages. *They sewed up...and candles*—these are the practically jokes played upon him. *Dog-eared*—with corners turned down. U*pset* (الٹا دینا) *Paternal soap*—because his father dealt in such commodities. *Shin*—front lone of the leg. *There was no little...at Dobbin*—even little boys, much younger in age then Dobbin made fun of him. *Dandy*—a fashionable fellow, fond of clothes and outward show. *Seminary*—school (مدرسہ). *Smuggled*—brought in secretly against the rules of the school. *Reapeater*—watch. *Took snuff*—taking snuff was common in deigned (کسی امیر آدمی کا غریب کے ساتھ اچھا سلوک کرنا اور اپے آپ کو اس کی سطح پر لانا). Thackery,s times as smoking is today. But only grown up people took snuff. *Opeara*—a musical drama *Merits*—qualities.

Page 51. *Mr. Kean aud Mr. Memble*—names of two famous actors. U*nquestioned*—unhallenged, acknowledged by all. *Subjects*—here students. The other students were like his subjects, and he was their king. *Blacked*—polished, *Fag out*—to perform certain duties for senior boys. "*Fig*"—a nickname of Dobbin. *Sneering at him*—treating him with contempt (نفرت کا سلوک کرنا). diegned *Condescended*—stooped. *He scarcely communication*—he thought it below his dignity to talk to Dobbin. *Had a difference*—quarrelled. *Blundering over a home letter*—writing home with great difficulty

a letter full of mistakes. *Tarts*—pastry, cooked with fruit or jam on it. *When Cuff Subject*—Cuff wanted Dobbin to go and bring tarts for him. *That document*—the letter. *Scratched out*—erased, *Although she was—Thames street*—Thackeray is making fun of those who despise poor. What he means is that human nature is alike everywhere. Even poor people have feelings. *Old Mother Figs*—nickname for Dobbin's mother. *No gentleman readth letterth*—a gentleman does not read another's letter without permission. *Readth letterth reads—letters.*—Dobbin could not speak clearly on account of his excitement and anger.

Page 52. *Thrash*—smash ; the wood is the novel is *thomash*—to be so dangerous and determined to fight. *That Mr. Cuff with a sneer*—Cuff had not the courage to enforce his "orders." He was afraid of Dobbin. *Behind his back*—in his absence. *Spelling over*—reading with difficulty after spelling every word. *Arabian Nights*—name of book (الف وليلة) written originally in Arabic and translated into all the languages of the world. The book has a thousand and one fairy tales genie about princes and genie (جن) and fairies and magic. *Who were pursuing their various sport*—other boys were busy in their games. *If people acquired*—Thackeray thinks that boys should be left alone to thinks as they please. Their teachers and parents want them to think along particular lines. They should not meddle with them (مداخلت). They should not impose their own thoughts on boys and girls. They should not be subjected to tyranny. They, boys and girls, should allowed to follow their own thoughts which are as holier than those of worthy persons. *Sindbad the Sailor*—a sailor who travelled in many strange lands. His story is related in the Arabian Nights. *Valley of Diamonds*—an imaginary place which he is supposed to have visited. *Prince Whatdye-callem*—a prince whose name Thackeray has forgotten. He means Prince Ahmad, here of one of the tales in Arabian Nights. *And was away with Sindbad made a tour*—Thackeray says that Dobbins had forgotten himself as he read the adventures to Sindbad and Prince Ahmad. *Reverie* to be

lost in pleasant thoughts. *When skill...pleasant reverie*—he was awakened from these pleasant thoughts by cries. *Belabouring*—beating (مار رها تها) *Preached*—informed. *Malice*—ill-well·

Page 53. *Mruchin*—mischievous little boy. *Swinging*—flourishing (زور زور سے هلاتا). He threatened to beat him with the cricket-stump. *Miche*—swallow recesses made in order to help in climbing. *Rum shrub*—a drink compounded of rum, lemon juice, sugar and spices. *To brave all the Doctors outlying spies*—the Headmaster had got many spices who were on the outlook that nothing was smuggled in. The boy had to avoid them all. *Clamber*—climb with some difficulty, using the hands. *During the performance of which feat*—*i.e.* then he was clambering over the wall. *You drank...bottle*—Cuff thought that the bottle had not actually been broken but that Osborne had drunk the shrub, and was deceiving him to save himself. *A moan following*—Osborne moaned on account of pain. *The fairy ...into the clouds*—he forget all about the tales in the *Arabian Night...And there was...honest William*—the romantic world vanished and he was face to face with real life. *Distorted*—disfigured; changed (تکلیف سے چہرہ بدل جاتا). *Quivered*—trembled. *Gathered himself up*—prepared himself. *He done it*—has beaten a junior boy mercilessly. *Your children...in all probability*—Thackeray addresses the female readers of his book directly. This is one of his most characteristic habits. He means that every body is bullied at school, and bullied others at time. *Down came the wicket again*—Cuff again gave Osborne another blow with the wicket. *Started up*—got up suddenly. *Torture in public... Russia*—It was as much allowed in the days of Thackeray, to treat boys in this way as flogging was in Russia. *Knouting*—beating witha leather whip. In Russia of Czar's time flogging was a very common thing. *It should be...resist it*—this fortune of smaller boy was such an establish practice that it was thought to be the duty of the smaller boys to bear it patiently. If a boy resisted it he was not thought very well of. He was not considered a gentleman. Thackeray

salirizes this practice.

Page 54. *Dobbin's foolish soul* — Thackeray calls Dobbin foolish because he was opposing an established practice. *Against that exercise of tyranny—i.e.,* against the beating that George Osborne was receiving. *Or perhaps... in his mind*—another reason for interference might be that he burnt to take revenge for the insult (ذلت) on a previous occasion. *Bully*—one who teases the weak. *And longed to...in the place*—perhaps he wanted to try his own strength against that of Cuff, who was held in such a high honour in the school. *Measure himself against*—try his strength against. *That splendid bully and tyrant—i e.,* Cuff. *Banners flying...saluting*—all signs of his glory. Thackeray means to say that Cuff ruled supreme in the school. *Incentive*—motive (مقصد). *Hold off*—stop beating. *"Hold out...little beast"*—this shows that Dobbin's interruption had no effect on Cuff. *Incredulity*—absence of belief. Osborne could not believe that any body could be brave enough to challenge Cuff. *George III North American colonies*—the north American colonies (the present U.S.) were once a part of the British Empire. They revolted against English authority in the reign of George III. *Goliath and David*—Goliath (جالوت) was a big giant, whom David defeated in battle. David was only a man, and therefore no match, to all appearance, to the huge Goliath. *Recontre*—encounter; fight (لڑائی). *Fancy our late Monarch...proposed to him*—Cuff thought himself to be a superior to Dobbin as George III thought himself to be to the American colonies, or Goliath to David (داؤد). He was as much astonished to see Dobbin revolt against him as George III was on the American revolt, or Goliath was to see such a small creature as David come forth to fight with him. This is a reference from the Bible. The Philistine giant was slain by David I Samuel Chap. XVII. *The defiance*—from Dobbin was so unexpected that it amazed (حیران کر دیا) Cuff. *"After school"; says he, of course*—Cuff accepted

Dobbin's challenge, and proposed to fight after school time. The English school boys decide their quarrels by boxing before other school boys and everything is done according to rules. It was natural, therefore, that Cuff should decide to fight out the quarrel after school. "*Make your...this time and that*"—this shows how sure Cuff was of his victory. *Bottle-holder*—second; assistant. Each of the adversaries in a fight has a second who helps him in the intervals (وقفے) between one "round" and another. *For you see...champion*—Osborne did not like the idea of having Dobbin as his champion, because he thought that he was socially inferior. Dobbin's father was only a grocer, while his own father kept a carriage. *'Go it, Figs'*—"Fight on, Figs", much as we to-day say "buck up", in a hockey or football match. *And not a single...combat*—this shows that no one was in favour of Dobbin. *Of which*—of the combat. *The scientific Cuff*—Cuff was a trained boxer. *Contemtuous*—full of contempt (نفرت سے بھرا ہوا). *Gay*—happy.

Page 55. *Floored-caused to fall down. Adversary*—opponent, here Dobbin (دشمن). *At the commencement... three times running*—Cuff attached little importance to his adversary, and had such a low opinion of him that he was smiling with contempt. He was as happy as if he was not fighting but rather enjoying himself in a dancing hall. He defeated Dobbin in the first three rounds. *At each fall...cheer*—because everybody wanted Cuff to win. *Everybody...a knee*—this shows Cuff's popularity. *Licking*—a thrashing, a beating. "*What a licking...over*"—Osborne thought that Dobbin would lose the fight, and so Cuff would beat him cruelly afterwards. *His man*—Dobbin. "*You'd best give in*"—Osborne wanted Dobbin to give up the fight as he thought that Dobbin had no chance of winning. *In a quiver*—trembling. *Whose...nostrills...rose*—who was taking sharp breaths on account of his fury. Dobbin was raged (غصہ سے لتھنے پھول رہے تھے) against Cuff. *Parry*—ward off, save himself from, avert (روکنا). *He*

would commence the engagement—he would open the fight. He decided to attack first. *A left handed man*—a man who habitually uses the left hand better than the right one. *Brought that arm into action*—made use of his left hand in the fight. *Went down*—fell, was beaten. *Roman nose*—rose like that of the Roman Emperor Caesar with a high bridge (گھوڑی والا ناک). *To the astonishment of the assembly*—this was unexpected, and so everyone present was astonished. *Connoisseur*—expert Judge. *Fig's left...combat*—Dobbin made good use of his left hand and again and again struck Cuff with it. *At the sixth round...*"*Go it, Cuff*"—Dobbin soon had many admirers by his repeated victories, and they began to encourage him by shouting out in his favour. *All abroad*—confused (ھکا بکا ، متحیر). *Quaker*—a member of the Society of Friends. Quakers are known for their calm and dignified bearing. They are always cool and collected. *Profusely*—freely. *Intrepid*—fearless; brave. *To close*—to fight the last round. *Ghastly*—deathlike; pale and ill. *On the contrary*—on the other hand (برعکس - بخلاف اسکے).

Page 56. *Napier*—A military historian famous for writing savage battle scenes. *Bell's life*—name of a sporting daily devoted to boxing, horse racing and other forms of sport. *If I had properly*—Thackeray thinks that he does not have the powers to describe this combat, so great it was. Only a great historian can do full justice to it. *It was the last charge of the guard*—Thacheray compares this last effort of Cuff to the last attack of the Imperiel Guard, Napoleon's best soldiers at the battlefield of Waterloo. *Bristling with*—covered with, full of. *Eagles*—the banners of the French bore an eagle of Napoleon. *To hug the enemy...battle*—to come to grips with their enemy, *It was the last charge...savage arms of battle*—Thackerary is compares the last effort of Cuff against Dobbin to the last attack of the French at Waterloo. The French attacked the English with full force, but were driven back and overpowered by the English. Similarly, Cuff, though he fought bravely, was defeated by Dobbin was like the English army at Waterioo and Cuff like the French Imperial Guard.

Full of pluck—courageous. brave *Reeling*—staggering (لڑ کھڑانا). *Groggy*—unsteady. *In other words...last time*—Though he was tottering and weak Cuff began the fight with courage. But Dobbin soon beat him finally. *That will do for him*—that is enough for him. *i.e.*, he will no longer be able to fight (اس کے لئے کافی ہے). *The green*—grassy plot. *Plump into*—drop suddenly and heavily. *Jack sport*—a famous billiard player. *When the time was called*—when one of the two boxers falls down he is allowed ten seconds to recover. If he cannot continue the fight after this period he is thought to have lost. *Dr. Swishtail*—The Head-master. *Uproar*—noise the boys shouted so loudly that Dr. Swishtail came out to see what had happened. *Came to himself*—came to his senses. *And he served one right*—and he treated me properly. *Magnanimous*—large-hearted, generous. *Got back all...cost him*—On account of this defeat Cuff was no longer the cock of the school, and so he had lost his influence over the boys. But his generous behaviour he again became as popular as before. *Transaction*—the fight between Cuff and Dobbin. *Osborne's Letter* Observe how natural this letter is, so that it seems actually to have been written by Osborne. It has mistakes of spelling. Its jumbled mixed up, thoughts also show that it is written by a boy. *Dobbin licked*—Dobbin was victorious. he beat Cuff. *Cock*—person who dommiates others (جودوسرے لوگوں پر رعب ڈالے).

Page 57. *Bay mare*—reddish brown female horse. *So Cuff is now only second cock*—because he had been defeated by Dobbin. *P.S.*—postscript (بعد میں لکھا گیا). *Stand it*—tolerate it. *Two Black eyes*—two black spots as caused by Dobbin's blows. *Prodigiously*—greatly. *Consequence*—result. *Byword of reproach*—a name which was used as a word of contempt. *It was voted low...accident of birth*—the opinion had now changed. It was thought that it was not Dobbin's fault if he was grocer's son. It was decided to be dishonourable to laugh at Dobbin. *Sneak of an usher*—the mean, low door-keeper. Sneakish usher. *Dobbin's spirits rose*—Dobbin became more hopeful and cheerful.

He gained self-confidence. *Altered* — changed. *Scholastic learnig*—his studies at school. *Superb*—excellent, magnificent. *Condescension*—kindness; stooping low. *Coached* —taught. *Carried his triumphantly etc.*—enabled him to be promoted. *Classical learning*—Greek and Latin. *Quick*—intelligent (ذهين). *Telemaque*—it is the name of the book given to Dobbin as a prize. It is French romance. *Delicious* —wonderful and interesting. *Romance*—a romantic tale.

Page 58. *In the face of*—in the presence of. *Inscription to*—words written on the prize lebal. *Clapped hands*—cheered. *His blushes...calculate*—Dobbin was awkward and bashful as he went to have his prize. He trod on many feet as he went to receive his prize. *Tuck out*—he entertained boys with cakes and pastry. *Dobbin was ..manly disposition*—all this change had been brought about because he was generous and manly, but he was so modest that he never thought like that. *Perverseness*—stubbornness (ضد). *He chose...George Osborne*—instead of thinking that this change was caused by his own manly nature, he believed that Osborne was the cause of it. *Orson and Valentine*—Orson and Valentine were twin brothers abandoned in infancy. Orson grew up in a bear's den (غار) as a wild man, but was rescued and tamed by Valentine. Henceforth Orson had the deepest love for Valentine, and served him faithfully. *Such an affection......conqueror*—Dobbin's attachment to Osborne was a deep as Orson's attachment to Valentine. *Flung*—threw down. *Valet*—personal servant. *His man Friday*—Friday was a savage whom Robinson Crusoe found on a lonely land and saved from cannibals (مردم خور) Friday was deeply attached to him. *Robinson Cursoe*—is a very interesting book which ever person must read. *He believed Osborne etc.*—To Dobbin Osborne was a perfect boy. He thought that there was none like him. Such devotion (محبت) is very common among boys. *Shared his money with him*—gave him a part of his own money. *Little Warblers*—little singing-birds. *Knives pencil-cases...gold seals etc.*—these are some of the

presents that Dobbin gave to Osborne. *While latter*—books. *The which tokens of homage*—all these presents given by Dobbin as a sign of his thinking Osborne to be his superior. *Homage*—fealty (خراج عقیدت). *As became his superior merit*—Osborne thought himself to be superior to Dobbin, and so received all these gifts as a matter of right. Thackeray is ironical. Of course Osborne was in no way superior to Dobbin.

Important Questions

Q. I. Give an account of the fight between Cuff and Dobbin. What was its effect on the subsequent career of Dobbin in the school ?

(V. Imp. P. U. 1943)

Ans. William Dobbin was the son of a poor grocer while Cuff was the son of a rich man. Both studied at the academy (مدرسہ) of Dr. Swishtail. To use the school boys slang, (زبان) Cuff was the cock of the school and Dobbin was the most hated student of the academy. All boys jeered at him. He was unattractive in appearance and slow at studies. He was like the ugly Duckling (بدصورت بطخ کا بچہ).

Cuff was given to dominating other students. They did all sorts of jobs for him. One day he was writing a letter to his mother. Cuff came to him and bade him bring some sweets. He snatched the letter from poor boy and began to read it. Dobbin refused to carry out his order. Upon this Cuff rolled up his sleeves (آستین) as if to strike him. Moreover, he had used nickname for his mother. This incensed (ناراض کر دیا) Dobbin. His whole soul was in revolt against this fop (بھڑکیلا لباس پہنے والا). Dobbin stood up to retaliate (ترکی بہ ترکی جواب), The result we that Cuff cast a contemptuous (نفرت بھری) smile on Dobbin and went away.

One brigh afternoon Dobbin was absorbed in reading

the Arabian Nights. He was so much engrossed in (منہمک) reading the tales of Sindbad and Prince Ahmad that he was totally forgetful of his environment (ماحول). In his imagination he had been transported to the fairy-lands of that wonderful book. Of a sudden he heard the shrieks of a boy. The thread of his imagination was snapped (تخیل ٹوٹ گیا). He found Cuff beating a little boy. Osborne by name. This was the boy who made fun of poor Dobbin possessed a very noble nature. He approached Cuff and told him not to beat the little boy otherwise...Cuff understood what Dobbin was (جو اس کے ذہن میں تھا) implied. Quite evidently Cuff had challenge Dobbin to a duel after the school hours.

Dobbin asked the little Osborne to be his second. All the boys thronged (اکٹھے ہو گئے) to witness this memorable bout (لڑائی). Their sympathies were with their darling (محبوب). In the first three rounds Cuff had the upperhand. He was used to fighting with town boys. Every one cheered Cuff. Poor Osborne was afraid. He requested his champion to give in, otherwise he feared that Cuff would beat him more mercilessly than before. Now William Dobbin was a left-handed man. He brought his left hand into play. He gave such mighty blows on the nose and the eyes of Cuff that this cock of the school felt his crest (کلغی) falling. Dobbin continued to fight. With the exception of first three rounds, Dobbin had the upperhand. The thirteenth round was the decisive (فیصلہ کن) one. Cuff was finally defeated. Every one cheered Dobbin now.

When the Doctor heard the noise he came out of the study. He too was prejudiced against Dobbin. He was going to flog Dobbin when Cuff confessed that it was his fault and not Dobbin's.

This fight was a turning point in Dobbin's career at school. His nickname figs was no longer despised (نفرت نہ

(کیا جاتا). It grew to be a name of kindness and endearment. Dobbin began to make steady progress in studies. Cuff and Dobbin became friends. Cuff taught him Latin. Old Dobbin, the father of William Dobbin, came to be proud of his son. He got a prize for standing third in Algebra. He developed great and sincere affection for the boy Osborne. He ascribed (منسوب کرنا) the change in his circumstances to this boy. He gave him presents from time to time which the little Osborne accepted gladly.

Q. 2. With the help of the material contained in Dobbin of Ours, write in general terms an occount of English school life in Thackeray's days (1944).

Ans. The story Dobbin of Ours has human interest. It is the story of the fight between two boys, the aristocratic Cuff and the poor Dobbin. Incidentally (ضمناً) we get glimpses of public school life in Thackeray's days. Vanity of fair from which this extract has been taken is not primarily about English schools as Dickens's novel *Nicholas Nickleby* in which deals with the abuses of the schools in England is. But we can form an idea as to the life of students in English schools during Victorian times.

The first thing that we learn from this extract is that the sons of rich parents were looked up to and the sons of poor parents were looked down upon. The dandyish Cuff was the cock of the school. Thackeray depicts him thus:

"He smuggled wine in. He fought the town boys. Ponies used to come for him, to ride home on Saturdays. He had his top-boots in his room, in which he used to hunt in the holidays. He had a gold repeater: and took snuff like the Doctor. He had been to the Opera, and knew the merits of the principal actors, preferring Mr. Kean to Mr. Kemble. He could knock you off forty Latin verses in an hour. He could make French poetry. What else didn't he know, or couldn't he know, or couldn't he do? They said even the Doctor himself was afraid of him."

Fagging was very common. Elderly boys extorted (حاصل کرنا) work out of junior boys. The elderly boys bul-

lied the younger boys. Cuff, the chief of the school, beat the little boy Osborne whom he had sent to bring bottle of rum shrub which had been broken as the boy had slipped during the act of climbing over the school boundary wall. The bullying Cuff began to beat this little boy. Thackeray was averse (خلاف) to this torture. He writes. "don't be horrified, ladies, every boy at a public school had done it, your children will do so and be done by in all probability." He continues and says that torture in public school is as much licensed as the knout in Russia. Small boys grew used to this sort of torture.

As regards studies, Thackerary was not in favour of stuffing the heads of the boys with bookish knowledge. Children, he suggests, should be left to themselves. Teachers should not bully them. Parents should not insist upon directing their thoughts. This is what Thackeray recommends to parents and teachers. The rest of the article deals with boyish quarrels and jokes. The ungainly Dobbin was the object of constant ridicule (مذاق) at the hands of other boys. The rich boys were snobbish. They adored the rich and despised the poor.

Q. 3. Write a brief note on Dobbin. (P. U. 1941, 43)

Ans. Dobbin was the quiet, the clumsiest and it seemed the the dullest of Dr. Swishtails young gentlemen. His father was a grocer in the city. His father was too poor to pay the expenses of his education in cash so he paid them in kind. He supplied articles of daily consumption (استعمال) to the school authorities. This accident of birth was respect responsible for the humiliation (ذلت) of Poor Dobbin. He was called by various nicknames. He was known as Figs.

A little boy Osborne by name one day saw the cart of Dobbin and Rudge, Grocers and Oilmen discharging a cargo of wares at the Doctor's door. This little boy passed on the information to the rest of the boys. They raised such a storm of ridicule that the poor young Dobbin felt very miserable. They set sum in which the trade (پیشہ) of his

father was put up to ridicule. Though he felt the sting (ڈنک) of jokes, he bore everything very patiently. He was subjected to great humiliation. He was slow of comprehension (جہنم). The result was that he was made to walk with small boys. High and low all made fun of him. They cut his beddstings and upset stools and buckets to serve as impediments (روکاوٹیں) when he walked.

Though outwardly repulsive (بد صورت) Dobbin had a heart of gold. One day he found Cuff, the aristocratic boy, beating, the little boy Osborne. Dobbin was deeply absorbed in reading the Arabian Nights. He was roused from his reverie (عمدہ خیالات) by the shrkies of the boy. He went up to Cuff and asked him to stop beating the boy. Cuff did not expect such an attitude from Dobbin. It was agreed that they should have a duel. Dobbin was without a friend; but his victory over Cuff resulted in changing their opinion about him. He had a bad start, but ultimately (انجام کار) he succeeded in vanquishing (شکشت دینا) his formidable adversary (خوفنا ک دشمن). This was a turning point in his career. Cuff too behaved nobly. He confessed his fault before the Doctor. He thus saved Dobbin flogging at his hands. All the boys began to respect and love him. He rose in their esteem (عزت). Dobbin was a modest young man. He attributed all this change to the little boy Osborne whose cause he had taken up. He, that is Dobbin, possessed a selfless nature.

Passages for Explanation

Q. Explian the following passages with reference to their context :

(*a*) Who amongst us is there that does not recollect similar hours of bitter, bitter childish grief? Who feels injustice; who shrinks before a slight; who has a sense of wrong so acute, and so glowing a gratitude for kindness, as a generous boy? and how many of: hose gentle souls do

you degrade, estrange, torture, for the sake of a little loose arithmetic, and miserable dog-Latin? (Page 50)

Reference: These lines have been taken from Dobbin of Ours by Thackeray.

Exp. William Dobbin was the son of a grocer in the city of London. The expenses of his education were paid in kind, *i. e* his father supplied soap, candles and other articles needed by the school. He did not pay the expenses in cash. Dobbin was the son of humble parents. Added to this was his clumsy build (بناوٹ) and unattractive exterior (بیرون). Small wonder that he was the butt of the jokes of Dr. Swishtails academy. One day a young fellow Osborne by name saw the cart of his father's firm delivering goods. After that poor Dobbin had no peace. The news of his being a grocer's son spread in the school like wild fire. Boys set sums to tease (دق کرنا) him. Dobbin approached little Osborne and told him that his father too was a merchant. But this young fellow replied that his father was a gentleman and kept his carriage. Dobbin betook himself to a distant place in the playground. He passed a half holiday in great sadness and woe. Thackeray sympathises with the miserable lot of Dobbin. Perhaps he recollects his own school days and says that overyone has experienced similar grief. A sensitive and large-hearted boy is sensitive to a wrong which is done to him. He feels injustice but at the same time he appreciates if anyone is kind to him. He feels the wrong very acutely and responds to good treatment promptly (جلدی سے). The teachers generally are hard on such sensitive (حساس) boys. Their parents and the teachers torment them and humiliate in order to make them learn some arithmetic and poor Lation. These feelings of Thackeray about humiliated children apply to the conditions prevailing in our school. Sometimes the teachers and the parents degrade their children to make them learn. This boy Dobbin was the laughing stock of all the other boys. They played practical jokes on him.

(*b*) If people would but leave children to themselves; if teachers would cease to bully them; if parents would not insist upon directing their thoughts, and dominating their feeling-those feeling and thoughts which are a mystery to all (for how much do you and I know of each other, of our children, of our fathers, of our neighbours, and how far more beautiful and sacred are the thoughts of the poor lad or girl whom you govern likely to be, than those of the dull and world corrupted person who rules him *?*)—If, I say, parents and masters would leave their children alone a little more,—small harm would accrue, although a less quantity of as in preseti might be acquired. **Page 52**.

Reference. These lines have been taken from the article Dobbin of Ours by Thackeray.

Exp. Willian Dobbin had a little quarrel with Cuff, the great chief and dandy of the Swishtail Seminary. All the boys were like his subjects. One day William Dobbin, a poor boy, was writing a letter to his mother. Cuff, used as he was dominate others orderd Dobbin to leave the letter and bring him the tarts (مٹھائی). Dobbin refused to carry out his order. Cuff snatched the letter from him and began to read it. To add insult to injury, he called names to his mother. Cuff raised his hand to strike Dobbin, but he told him that this should not strike otherwise he would thrash him. Dobbin jumped to a leaden inkstand to hurl it at Cuff. He turned down his coat sleeves and walked away with a sneer (ناک بھوں چڑھانا).

Sometime after this interview it so happened that Mr. Cuff was in the neighbourhood of William Dobbin. He was lying under a tree in the playground and reading the Arabian Nights. Other boys were playing different games. He was so lost in the book that he was absoutely unmindul of what was going on around him. He was quite lonely and very happy. Thackeray says that a parents should leave children to themselves. They should be left to their own choice. Teachers should not subject them to harsh treatment. Parents should not try to guide the thoughts of boys.

They must give them liberty. They must not govern the feelings of children. The thoughts of boys and girls are not known to us. Parents and nieghbours and teacher do not now anything about the beautiful and holy thoughts of poor boys and girls whom they like to rule. The thought of boys and girls are far more innocent than the thoughts of the dull persons who corrupted (خراب ہونا) by the world. Thackeray advises parents and teachers that they should give liberty (آزادی) to their children. Tery little harm would result, if children acquire less ready knowledge. What Thackeray advises is that children be dominated (ان پر حکومت نہ کی جائے). They must be given liberty. In this way they would into better youth. Bookish knowledge is not the thing that matters. Parents should not insist on hammering knowledge into the heads of children.

7. THE ONLY WAY

Charles Dickens (1812—70)

Charles Dickins was born at Landport in Hampshire. His father was a clerk in the Navy Puy Office at Portsmouth ; of his mother little is recorded. In 1814 the family moved to London and three years later to Chatham. Debts became urgent and John Dickens was eventually (انجام کار) arrested and imprisoned in the Marshulsea. Charles, now eleven years old, was sent to earn his living in a blacking factory. When family affairs improved he was able to attend school, which he left to enter an attorney's office. Seeing little hope of advancement, he studies shorthand, attaining such a proficiency (مہارت) that, in 1833, he became a Parliamentary reporter.

In 1833, his first literary sketch was published. Then came '*The Pickwick Papers and fame*. Almost immediately he married Catherine Hogarth and for the next few years wrote incessently (لگا تار) '*Oliver Twist*' appeared

in 1838. *'Nicholas Nicklos'* in 1839. *'The Old Curiousity Thop'*, *'Master Humphery's Clock*, and *'Bernby Rudge'* in 1841. Then he visited America at the warm invitation of Washington Irving, and was enthusiastically received. On his return, he wrote *'American Notes'* (1842) and *'Martin Chuzzlewit'* (1844), in which his remarks on slavery and the American way of life gave great offence to his recent friends.

In 1843, the famous *Christmas Carol* the Christmas Books which appeared annually until 1848. Selling a fourth of his earnings during the next 8 years to Messrs. Bradbury and Evens, Dickens took his family to Italy, Publishing *'Pictures from Italy'* (1846) on his return. He now became the first Literary Editor of The Daily News, but was so tied by the work that he resigned after three weeks. On March 30, 1850, the first issue of his *'Household Words'* was published containing the first instalment of *'David Copperfield'*.

In 1835 began *'Bleak House'*, wich was followed by a tour of France and Italy with Wilkie Collins (to whom he was indebted for valuable advice on good plot construction as *Break House* shows). Dickens continued to drive himself hard, publishing *'Hard Times'* (1854), *'Little Dorrit'* (1857), *'A Tale of Two Cities'* (1859), *'Great Expectation'* (*1865*). In addition, there had been the three volumes of *'A Child's History of England'* (1832—54), the editing of *'Household Words'* and *'All the Year round'* and the readings which to took him to every part of the British Isles. The nervous strain (اعصاب کا بوجھ) became excessive, and a railway accident was followed by shock from which he never wholly recovered. In 1866, he gave another reading tour and went to Paris. A second visit to America followed. In 1869, he began *'Edwin Drood'* on March 15, 1870; he spent most of the day working on the novel, but collapsed (بے ہوش ہو کر گر پڑا) at six o'clock in the evening. His murmured "on the ground" and shortly afterwards passed away, without regaining consciousness. He was burried in Poet's Corner, Westminster Abbey.

His Work. There are two main causes for the popularity of the novels of Dickens. One was that having learnt the hardships of the poor in his early days, he filled a niche (a hollow place) as the story-teller of London life which no contemporary could claim. The other was that he was the right kind of social reformer for the taste of his time. He could moralise while he made readers laugh, so that his readers heeded his passionate admonitions (rebuke) without realising that he was doctoring them for their own good.

Dicken's Style and Purpose : Dickens possess an inexhaustible (endless) fund of humour, unsurpassed descriptive power, and astonishing vitality of characterisation. Next to Shakespeare, there is no writer in English language who has given us more comic characters. '*Mr Gamp*' is one of the few whom Dicken's pen has immortalised.

His novels belong entirely to the humanitarian movement of the Victorian Era. He was from first to last a novelist with a purpose. In nearly all his books he set out to attack some abuse or abuses in the existing system of things and though he made himself the champion of the weak, the outcast and the oppressed. He was one of the greatest reformers of his age.

Substance

Charles Darney was condemned to death by guillotine. He waited his turn to be beheaded. Before his execution (سر جدا ہونا) he was confined (محبوس) in the prison of Conciergerie. Fifty-two other condemned prisoners were to be guillotined that day. The thought of his wife and his child haunted him. He was agitated (پریشان). To strengthen himself for the occasion, he kept the hour *two* before him. He was to be beheaded at *three*. Sydney Carton, the English barrister, and admirer of his wife (Lucie) managed to enter into the prison witn a view to smuggling him out. Charles Darney did not expect this at all. Carton made wear his dress. Before taking his

place in the cell Sydney Carton dictated letter to Charles Darney. The letter was addressed to the wife of Charles Darney. In this letter he told her that he had kept his promise. He was lying down his life for the sake of his love for her. After the letter was finished, Sydney Carton made Charles Darnay inhale (سونگھنا) some medicine which made him senseless. He was removed from his cell of the black prison.

There was a poor seamstress (خیاط عورت), a young woman with a thin face waiting her death. She thought Sydney Carton to be Charles Darney (Evremonde). She told him that she was not afraid to die if after her death the Republic would profit. She needed consolation (تسلی). Then she discovered the stranger to be a different man from Ervemonde. She requested him to give her his hand. He did so. She felt strong to meet her doom. Before she was behanded, she thought of her cousin who was five years younger than she. He told her that it was no good to write to her. He told her that they were going to a world where there was no trouble, no time. They kissed and blessed each other. Her thin hand did not tremble any more. She was beheaded, twenty-second on the list. Sydney Carton remembered the words of Lord Jesus Christ and felt encouraged. Sydney Carton disguisted as Charles Evremonde called Darney was next to be behaded. He was victim twenty-three. Town people said that his was the peacefullest man's face ever seen. He looked sublime and prophetic.

Summary

Fifty-two : Fifty two persons were confined in the black prison of Conciergeri. They were to be beheaded with the guillotine. The condemned persons were of different sexes and different stations in life. One of them was Charles Evremonde called Darney. He was very much troubled in mind because of his iminent (جلدی آنے والی) death. He thought of his wife (Lucie) and his child who had to live after him. He was agitated but his agitation

(هیجان) subsided (کم ہو گیا) when he thought that he was not dying a disgraceful death. He pace up and down the room. He was to be gillotined at *three*. So he decided to keep the hour *Two* before his mind, as he was to be beheaded at Three. He impatiently waited for the appointed hour.

Sydney Carton : As Charles Darney walked to and fro in particulation (پریشانی) he heard footsteps outside the door. The key was put in the lock and turned. As the door opened a man said in a low voice in English that the newcomer should enter into the cell alone. Charles Darney saw Sydney Carton, the English barrister before him.There was a light of smile on the face of the newcomer. Charles Darney thought that the stranger was a prisoner. Sydeny Carton told Darney that he had come from his wife. He had brought a request from her. He did not like to tell him why he brougt it or what it meant. He had no time to tell him. He must comply with it (request of his wife). Then he asked him to take off his boots and put on his instead, Carton made him sit in the chair, and made him put on his boats. Charles Darney told him that it was madness to think of escape from the prison. He was sure to die with him. Sydney Carton asked him to change his cravat (رومال) and coat with his. He asked him to shake out his hair like that of his. Charles Darney was dressed in the clothes of Sydney Carton and (other way round)

After the chance Sydney Carton asked Charles Darney to write as he dictated. The note was to be addressed to no one. It was not to bear any date, The letter was addressed to Lucie, wife of Charles Darney. Sydney Carton loved her though she did not respond to his love. He dictated the following lines. The words that passed between us, long ago you will readily comprehend this when you see it. You do remember them, I know. It is not in your nature to forget them. I am thankful that the time has come, when I can prove them. I do so is no subject for regret or grief.

Then Sydney Carton made him smell the powder which he had in his pocket. Darney became unconscious (بے ھوش ھو گیا). Charles Darney jumped up with look full of reproach. But the powder had its effect. Charles Darney lay senseless on the ground. Sydney Carton dressed himself in the clothes of the prisoner. Then he sent for the spy (جاسوس). Sydney Carton lookd like Charles Darney. They were very similar to each other. The Spy feared detection but Sydney Carton reassured (تسلی دی) him. He asked the Spy to take Charles Darney to Mr. Lorry (the old banker friend of Charles Darney). He was carried away to the door.

Sydney Carton and the poor seamstress : Sydney Carton met many prisoners in the prison. He feared detection at every stop. One man stopped to embrace him. He thought that he was discovered but the man went on. Then a young woman with a girlish face and thin pale face came to speak to him. She addressed him as Evremonde (Charles) and told him that she was a poor little seamstress. She had been with in the prison of La Force. She told him that she had been accused of plots. She said that she was not afraid to die if the Republic would profit (فائدہ اٹھانا) by her death. She requested him to let her hold his hand. It was to give her more courge.

She examined Citizen Evremonde closely. There was doubt in her eyes. Then she asked him whether he was dying for him (Charles Evremode called Darney). He replied in the affirmative.

Sydney Carton consoles the poor woman : The poor seamstress was consoled by the presence of Sydney Carton. She told him that she thought that he had been sent to her by Heaven. She continued to hold his hand. Then she asked him a question. It was, how she should tell her cousin about her fate. Sydney Carton told her that it was better as it was. Then she said that if the Republic really did good to the poor, she (her cousin) might live long to

a ripe old age. She was sure that they were going in the better land. She asked him whether she would have to wait for her cousin for a long time. The poor girl found great comfort in the words of Sydney Carton. They kissed and blessed each other. She let go his hand and was killed. She was twenty-second to be beheaded. Sydney Carton remembered the words of St. John.

"I am the Resurrection (احیا دوبارہ زندگی) and the life, saith the Lord, he that believeth in me, though he were dead, yet shall he live : and whosover liveth and believeth in me, shall never die."

Then came the turn of Sydney Carton. It was said that his face was the most peaceful man's face ever beheld there. Many said that he could looked sublime and prophetic (اسکا چہرہ نبیوں جیسا تھا).

Main Points

1. Fifty-two persons were to be guillotined.
2. They were shut in the prison of the Conciergerie.
3. Charles Evremonde called Charles Darney was also among the doomed.
4. He felt very restless and upset at the thought of leaving his dear wife and child behind.
5. He was strengthened by the thought that he was not dying disgraceful death and the other had trodden the same path as he would tread on (چلنا).
6. The other thought which strengthened him was that he determined to keep *Two* before his mind.
7. He was to be beheaded at Three.
8. Unexpected arrivel of Sydney Carton, the English barrister, who loved his wife, and who had determined on making the greatest sacrifice (قربانی) of his life.
9. Sydney Carton told Charles Darney to change his clothes with his.
10. Then he dictated a letter to wife of Charles Darney
11. Charles Darney wrote to his distation.

12. He told her that he was laying down his life for her sake.

13. Then he made him unconscious (بے ہوش) with the powders he has in his pocket.

14. Charles Darney was taken out of the prison and Sydney Carton took his place.

16. Sydney Carton saved the life of the husband of the woman he loved.

16. Then he gave consolation (تسلی) to the poor old seamstress (خیاط عورت) who was to be beheaded with him.

17. She was a lonely woman with only one cousin living in the world.

18. Her spirits rose with the words of encouragement of Sydney Carton.

19. Sydneya Crton was beheaded after the poor woman.

20. His face after his death was transferred (بدل گیا)

21. He looked prophetic and sublime.

Critical Appreciation

The extract entitle The Only way forms the concluding part of the novel *A tale of Two Cities*. This chapter is the most pathetic in the whole novel. There is circumlocution (زیادہ لمبی بات کرنا) in the writings of Dickens, but that is not without purpose. He emphases by circumlocution. Dickens could be boisterously (wildly) gay and profoundly pathetic. In this extract we get a glimse of his pathetic aspect. He has no sympathy for the Revolution and the Reign of Terror. His heart is touched at the thought of death, may be that of a rich aristocrat like Charles Darney or the poor seamstress. Dickens describes the agitation (هیجان) of Charles Evremonde called Darney with Psychological insight (بصیرت). He feels agitated when he thinks of his dear wife Lucie and child. The thought of death in a good cause strengthened him. The thoughts of Charles Darney condemned to be executed at three are described by Dickens with great accuracy.

With death hardly far off, Charles Darnay receives a mysterious visitor. He is Sydney Carton the English barrister who passionately loved Lucie the wife of the prisoner. He has come to make good his promise which he had made to her. This young romantic and erratic (گمراہ) barrister redeems all his previous faults by courting death for the sake of his beloved. Noble nature in the wastral (عیاش آدمی) triumphs. He not only saves of the life of Charles Darnay but also gives comfort to the forlorn seamstress also condemned to die with him. The conversation between the poor woman and Sydney Carton is very touching.

Sydney Carton is true Christian. He stones (تلاوفی کرتا ہے) for his past misdeeds by dying a noble death. The words of Christ give him supernatural courage. He had read these words at the tombstone of his mother. He remembers them again. The words which instil (پیدا کرنا) courage in him are :

"I am the Resurrection and the life, saith the Lord : he that believeth in me, though he were dead, yet shall he live : and whosoever liveth and believeth in me, shall never die".

There are certain things in this extract which cannot be understood properly without recourse to the real book. For example, we do not know why Sydney Carton kept his hand in his pocket while dictating to Charles Darnay. This mystery becomes clear if we read Chapter IX of Book III. Sydney Carton had got small packets from a chemist. He put them in the breast of his inner coat. It was with these powders that he made Charles Darnay senseless. The episode of the death of Sydney Carton is told in a moving narrative. Sydney Carton rises very high in our esteem (نگاہ).

Notes and Explanations

Page 59 This extract has been taken from the novel A Tale of Two Cities. This is Chapter 13 Book III. It is towards the end of the book. So that the students might learn the background of this chapter, a brief summary of the book is given below :—

The 'two cities' are Paris, in the time of the French Revolution, and London. Dr. Manette, a French physician, (طبیب) having been called in to attend a young peasant and his sister in circumstances that made him aware that the girl had been outrageously treated and the boy mortally wounded by the Narquis de St. Evremonde and his brother, has been confined for eighteen years in the Bastille (پیرس کا جیل) to secure his silence. He has just been released, demented (دیوانہ), when the story opens; he is brought to England, where he gradually recovers his (عقل) sanity. Charles Darney, who conceals under that name the fact that he is a nephew of the marquis, has left France and renounced (چھوڑ دینا) his heritage from detestation (نفرت) of the cruel practices of the old French nobility; he falls in love with Lucie, Dr. Manette's daughter, and they are happily married. During the Terror he goes to Paris to try to save a faithful servant, who is accused of having served the emigrant (باهر جانے والے) nobility. He is himself arrested, condemned to death, and is saved only at the last moment by Sydney Carton, a reckless wastrel (عیاش آدمی) of an English barrister, whose character is redeemed by his generous devotion to Lucie. Carton, who strikingly resembles Darnay in appearance, smuggles the latter out of prison, and takes his place on the scaffold.

The book gives a vivid picture (modelled on Carlyle's 'The French Revolution') of paris at this period, and the opening scene of the coach-drive to Dover is one of the finest things in Dickens. Among the typical English characters is Jerry Cruncher, an odd-job man by day, who carries on the trade of body-snatcher by night. The novel has been dramatized under the title "The Only Way".

The novel is a tale of the Terror. Pickwick shoes Charles Dickens as England's greatest humorist. In A Tale of Two Cities we see him in another aspect, as one of the most pathetic and moving of English novelists. This

is a tale of the Terror, the French Revolution in the year 1792. Charles Darnay, son of a French aristocrat, had been arrested and condemned to the guillotine. Sydney Carton, the dissolute and worthless young lawyer, who has all along loved Darnay's wife, Lucie Manette, with a hopeless passion, decides to make the supreme sacrifice. He takes Darnay's place in the condemned cell, and goes to the scaffold for him. Greater love hath no man than this, that he lay down his life for his friends.

Conciergerie—The great prison where those were to be executed by guillotine were confined. *The doomed of the day*—the prisoners who were to beheaded. *Fifty-two were.. everlasting sea*—Fifty-two persons in that City were to be put to death that day. *The boundless everlasting sea*—the sea of Eternity after death. *Quit*—empty. *Before their cells...already set apart*—After they were executed new prisoners would occupy the cells that they had vacated, and in their turn would be put to death, like these fifty-two, and the people executed before them. Dickens says that many people were executed like this every day. *Spilled*—shed (بہایا جانا). *Mingle*—mix. *Told off*—counted. *Farmer-general* — the hated tax-gatherers. Their oppresive (ظالمانہ) conduct was one of the causes of the Revolution. *Seamstress*—a woman who earns her living by sewing. *From the farmer-general ..save her*—Dickens tell us that there were prisoners of every kind. On the one hand there were rich people like that farmer-general, but all his wealth could not save him from death On the other hand there were such poor people as a seamstress, but even her poverty and obscurity (گمنامی) had no appeal. She also must die. *Engendered*—brought about; caused by. *Smote*—struck. *Intolerable*—unbearable. *Oppression*—cruelty (ظلم). *Heartless*—cruel. *Distinction* — act of distinguishing (تمیز). *Physical disease...without distinction*—physical diseases (such as cholera, plague etc.) make no distinction between the rich and the poor. They are born when men neglect certain rules or indulge in vices, and they attack people in

all conditions of life. Moral disorder, like the French Revolution, is also like a disease. Such a disorder is caused when people have to suffer untold miseries, when they are oppressed by their superiors cruelly and when they are neglected altogether by those who should care for them. This moral disease also, like physical diseases, made no distinction of rank ; The rich and the poor were attacked alike by it and suffered from it. That is why both the farmer-general and the seamstress, in spite of the difference in their position, were both being put to death. *Sustained*—kept his spirit up. *Flattering delusion*—false hope. *Tribunal*—A special court of justice. *Comprehended*—understood. *Virtually*—to all intents and purposes. *That he was... nothing*—Darnay knew that he had been sentenced to death by the unanimous voice of the people and therefore individual could not help them. *Avail*—help (امداد کرنا). *Nevertheless...bear*—When, however, he remembered his wife it became impossible for him to face death calmly. *His hold on life...loosen*—He was strongly attached to life, and so could not prepare himself for death. *By gradual...tighter there*—Even when he tried to prepare himself for death some new memory again revived the love of life in him. *Compose*—calm (تیار کرنا). *To what it must bear*—death. *Loosen*—to make loose (ڈھیلا کرنا). *Clenched*—clutched ; caught (مضبوط پکڑنا). *And when he brought...closed again*—Sometimes his hold on life grew loose and sometimes tight. *Turbulent*—agitated, excited (اسکے خیالات میں تلاطم تھا). *There was...resignation*—His mind was so much agitated that though he wanted to give up all struggle and all regrets for life, he could not do so. *If for a moment... a selfish thing*—Sometimes he was prepared to part with life ; but the thought of his wife and child got the better of him. He thought that it was selfish to give himself up to death. *Protest*—object (احتجاج کرنا).

Page 60. *Before long...stimulate him*—Soon he began to think that there was nothing disgraceful in the death

that he was going to meet. Generally it is held disgraceful to be hanged or executed, but he knew that many other persons, as innocent as himself, were being daily executed like himself, and so there was no disgrace in being guillotined. When he remembered how calmly many of these people died, he also got courage enough to face death boldly. *Future peace of mind*—peace of mind of his wife and other relatives after his own death. *The dear ones*—here, of course, his wife, his child and other connected with him. *Fortitude*—resignation, calmness; courage.

Exp. Then he remembered that much depended on the way in which he faced death. The survivors are greatly influenced by the man who dies nobly. *The clocks struck... hear again*—because he would die soon. *Nine gone for ever*—He was going to die, and so would never hear nine strike again. *Contest*—struggle *Eccentric*—strange; out of centre. *Got the better of it*—controlled it. *Strife*—struggle. *Distracting*—annoying and unwelcome (منتشر کرنے والے). *Fancies*—thoughts. *For them*—for his dear ones. *Apprised*—informed. *Final hour*—when he was to be put to death. *In as much as*—because. *Tumbrils*—heavy carts. *Devoutly*—fervently; earnestly (گرے دل سے). *Another*—hour. It was already one. *Interval*—time between (وقفہ). *Passage*—way.

Page 61. *Kept out of his way*—avoid (بچنا), *Intent upon him*—looking with great attention upon him. *With the light of smile on his features*—Carton's face was lit up with a smile. *Cautionary finger* etc.—Carton had placed one finger on his lips to warm him not to speak. *Misdoubted*—mistook. *Apparition*—ghost; an imaginary figure (بھوت). *There was something...imagining*—Carton seemed so extraordinary that Darnay thought he was not a real person but only a ghost. He thought that he was only seeing a vision. *But he spoke...real grasp*—But when Carton spoke to him and touched him, this doubt was dispelled (دور ہو گیا), and he came to know that it was

really Carton, not a spirit. *Apprehension*—fear. *And in virtue of it*—and because of it. *Wrung his hands*—squeezed his hands in sorrow (کف افسوس ملنا). *Pressing*—urgent. *Pathetic*—sad; pitiful. *Voice*—of his wife. *Entreaty*—request. *Emphatic*—forceful.

Page 62. *Draw on*—put on. *Put your will to them*—do it with your whole will. *"Carton there is...madness*—Darnay knows that this was be'ng done in order to make him escape from prison. He thought that escape from that place was impossible. *"It would be...do I?"*—Carton told him that he was not asking him to escape. He had his own plan. *When I ask you...remain here*—He wanted to assure Darnay that all this was not meant for escape. He knew that if Darnay came to know his intention he would not let him carry it out. *Cravat*—neck cloth. *Supernatural*—unusual (مافوق الفطرت). *With wonderful...upon him*—Carton knew what he had to do, and he was doing it with a will. *The prisoner hands*—Darnay was so much bewildered that he could not resist him. He was like a child who allows his elders to cloth him as they wish. *Accomplished*—achieved. *Implore* — request. *Steady* — (verb) make it calm. *Dictatesay*—or read aloud words to be written down by another. *Right hand*—there were powders in his pocket with which he wanted to make Darnay senseless. *Bewildered*—confined.

Page 63. *"If you remember.. forget them"*—This is being written to Darnay's wife. Long ago Carton had promised to Darnay's wife to do everything for her when time came. Now he was keeping his promise to her by saving her husband by giving up his own life for him. *He was drawing his hand from his breast*—in order to bring the medicine near Darnay's nose. The aim of dictating the letter was twofold. He wanted to remind Darnay's wife of his promise, and also wanted an opportuniy to make Darnay unconscious. *"Is that a weapon in your hand"*—Darnay saw Carton holding something. There were the packets of a powders. *I am not armed*—I do not carry any weapon. *Directly*—without delay. *Regret* — sorrow. *Close to*—near. *Vacantly*—blankly. *Vapour*—was produced

by the powders. *Crossed me* — passed before my face. *Conscious*—aware (باخبر). *Impaired*—damaged (خراب ہوگئی). *Faculties*—powers. *Really*—gather.

Page 64. *With clouded eyes and with an altered manner of breathing*—The anaesthetic (بے ہوش کرنے والی دوائی) was now doing its work. That was why Darnay's vision was clouded, and he breathed hard. *If it had been...much the more answer for*—Carton had dictated what he had wanted. Now he only wanted to keep Darnay busy. He dictated words without any meaning. *Watchfully*—carefully. *Stealing down*—coming down slowly. *Frailing off*—dragging *Unintelligible*—which could not be understood. *Carton looked.. sign*—This shows that Darnay had become unconscious. He had lost all control over faculties. *With a reproachful look*—Darnay looked reproachfully at Carton because he could still understand that something had been done to him by Carton. *Dressed... had worn*—Thus he became exactly like Darnay in outword appearance. *The insensible figure*—of Darnay. *The paper*—that he had dictated to Darnay. *Hazard*—risk (خطرہ). *My Hazard .. your baragain*—The Spy had nothing to fear just then as instead of Darnay, who was escaping, he had Carton. What he feared was that when Darnay had been actually smuggled out Carton might declare that he was not Darnay Then the Spy would have a hard time of it. *You must be ...have no fear*—The Spy only wanted that not prisoner should be missed-there should be fifty-two at the execution. It did not matter to him whether one of them was Darnay or Carton, Carton, in the dress that he was so much like Darnay, that there was no fear of discovery. *Snap*—Crack *Tale*—number (تعداد).

Page 65. *"I was weak and faint .. and to often*—Carton instructed the spy how to take out Darnay without suspicion "I" stands for Darnay. It should be remembered that it is Carton, and not Darnay, who is supposed to be going out. *Not to betray me*—Not to give out that you are not Darnay, but Carton. The spy is still suspicious. *Stamping the foot*—striking his foot with vexation.

Solemn—performed with religious ceremony. *Mr. Lorry*—the old Banker friend of Darnay. *Restorative*—medicine to bring back Darnay to senses. *Contemplating*—looking thoughtfully at. *The fallen figure*—Darnay. *Afflicted*—painted. *Has drawn...Sainte Guillotine*—is going to be beheaded with the guillotine. *Artistocrat*—Darnay came of an artistocratic French family. That was the reason why he had been condemned to death. *Had drawn a blank*—had escaped death. *Litter*—bed. *Evremonde*—that was the name by which Darnay was known in France ; Charles Evremonde called Darnay. *Bassad*—name of the Spy. *Entreat*—request.

Page 66. *Straining*—exerting. *Denote*—show *Straining . alarm*—Darnay was afraid that some body may detect his plan. So he listened if anything showed that there was any suspicion. *Keys turned . seemed unusual*—everything was done as usual. Darnay removed without suspicion. *Divined*—knew. *In succession*—one after another. *And what with* etc. on account of *Discern*—see. *Lamenting*—wailing, crying. *As having a knowledge of him*—As if he knew him. *Dread*—trace. *Gaoler*—jailer. *Discern* — see. *Thrilled*—made his heart beat.

La force—The name of another prison.

Page 67. *Forlorn*—sad (افسردہ). *How that can be*—How the Republic can profit by my death. *He saw a sudden doubt in them and then astonishment*—The seamstress began to doubt that it was not Darnay, and therefore Carton could see doubt in her eyes. Then, when she found out that it was not Darnay, she was astonished at the change. *He pressed...finger*—The fingers of the girl were very lean because of hunger and excessive work. Carton pressed them, and touched his lips, to keep her silent. *For him*—for Darnay. *The ministers of Sainte Gollotine*—The executioners (جلاد). *Crash*—the sound of the severed head falling on the ground. *A head is held up*—the head that has just been cut. *Faltering*—wovering ; hesitating (تامل کرنا). *Pause*—stop.

Page 68. *The supposed Evermonde*—Carton. *Relinquished*—released ; (چھوڑنا). *The crashing engine*—the guillo-

tine. *Composed*—calm and cool; unfearing (مطمئن). *Faint*—weak. *To Him*—to Christ. It is the Christian belief that Jesus Christ, the son of God, gave up his life in order to wash the sins of all his believers. *But for you here today*—the seamstress acknowledged Carton's good influence on her. If she had not seen his brave example she could not have her. If she had not seen his brave example she could not have borne it all so bravely, nor could she have thought of Christ as she was doing now. *Or you to me*—Carton thinks that the seamstress was sent to him from Heaven. She also must have been encouraging him. *If they are rapid*—if they (the executioners) killed her swiftly, not slowly. *Fast thinning throng of victims*—the prisoners round them were being killed one by one, and so the group round them was thinning. *The universal Mother*—Nature. *Else so wide apart and differing classes*—belonged to different countries and different classes. *The dark highway*—of death. *To repair home*—to go the Heaven. *Rest in her bosom*—to find rest in God. *These to children herete*—though they were so different from each other yet they were going to die together. *Poverty parted us*—she had to come away to earn her living, and thus the two were separated. *Of my fate*—that she was going to die.

Page 69. *It is better as it is*—it is better that she should not know of her death. This is what Corton said to her.

If the Republic...she may live to be old—Though the Republic is killing her yet she believes that the Republic would do good to the poor. *Do you think...sheltered*—She thinks that after death she will find a place in Heaven. She thinks that she would wait there for her cousin, who can join her only when dies. Her doubt that the Republic would prolong her cousin's life and so she would have to wait for a long time. *There is no time there*—in Heaven there are no time limits. So Carton consoles her that she would not have to wait at all. *Spare*—lean, thin. *I am the Resurrection etc.*—these lines have been taken from the Bible. They mean that those who believe in Chrish never die. The *pressing on...all flashes away*—people press forward to see Carton executed, and he is guillotined. *Of*

him—of Carton. *There*—on the guillotine. *Sublime and prophetic*—On account of his high ideal and great sacrifice. *Subbing*—lofty (بلند) *Prophetic*—his face was as innocent as that of a prophet (نبی). *Outskirts*—outer circle. *Swells—forward*—moves forword. *Heeve*—resing. *Flash*—to produce sudden light. *Beheld*—seen.

Important Questions

Q. 1. "I am the Resurrection and the Life, saith the Lord : he that believeth in me, though he were dead, yet shall he live : and whosoever liveth and believeth in me, shall never die". How did Sydney Cartone act up to these words ? Relate briefly how he laid down his life for Charles Darnay. *The Only Way*, *Charles Dickens*).

Ans. Sydney Carton loved the wife of Charles Darnay but she never reciprocated (جواب دیتا) his passion (محبت). He himself tells us that he was a man of vagabond and restless habits. When he learnt that Charles Darnay was to be executed on the guillotine, he decided to make supreme sacrifice of his life, to die for the sake of his beloved and save the life of her husband. He got in contact with the Spy named Barsad. He contrived (انتظام کیا) that the Spy should let him in the prison where Charles Darnay was confined. Darnay had lost all hopes. He felt nervous and paced up and down the cell. He was to be executed at Three. In order to strengthen himself he kept before his mind the hour Two. Then he braced (تسلی دی) himself up with the thought that he was not dying for an ignoble (برا) cause. with these thoughts his nervousness subsided (اسکا اضطراب کم ہو گیا).

The Spy opened the door and let Sydney Carton in. There was a light of smile on his face. Charles Darnay that he had come from his wife. He had a request from her. He did not explain what the nature request was and why he had brought it. He asked him to remove his

boots and put on his. He made him remove his coat and cravat also. He put them on and gave him his clothes. Now Charles Darnay was dressed in the clothes of Sydney Carton and he was dressed in Charles Darnay's clothes. Then he asked him to write a few words on a strip of paper. The note was not to be dated. It was not to be addressed to any particular person. But it was addressed to the wife of Charles Darnay, Lucie. He dictated that he had made her a promise long time ago and he was thankful that he had been able to fulfil it. He had no regret or grief in the fulfilment (پورا کرنا) of this promise.

Sydney Carton had bought powders from a chemist which he had concealed in the breast-pocket of his coat. As he finished the dictation of the note, he moved his hand slowly and softly close to the the face of Darnay. The pen dropped from Darnay's fingers on the table. By inhaling the powder Charles Darnay became somewhat unconscious. Sydney Carton dictated to him another sentence which remained incomplete. Charles Darnay was unable to write anything more, due to the effect of the exhalation (نکلنا) of vapour from the powders. Charles Darnay had not become completely unconscious. He jumped up with a reprroachful (شدید آمیز) look. Cartone's hand was close and firm at his nostrils. Charles Darnay struggled with Sydney Carton for a few seconds, but within a minute or so he became totally unconscious and fell on the ground. Then Carton dressed himself in the clothes of the prisoner. He combed back his hair and tied it with the ribbon which the prisoner had worn. Then he called the Spy. He asked him whether he was undergoing a great risk. They Spy answered that his risk was not great if he remained true to his bargain. Sydney Carton promised to be true to the death. The Spy feared betrayal (غداری) but Carton reassured him. Then he directed the Spy to take him, the insensible man to Mr. Lorry, the banker friend of Charles Darnay. The unconscious figure was raised and brought to the door. Barsad removed the inconscious Charles Darnay from the prisoner's

cell. The door closed and Carton was left alone.

SydneyCarton died willingly and cheerfully. Before his death he consoled a poor seamstress who was also to be beheaded with that terrible engine. He was killed in place of Charles Darnay. When the town people saw his face, they marvelled (حیران ہوئے) at the strange peace reigning over it. It looked heavenly and like that of a prophet. He laid own his life as the Redeemer (مسخی - نجات دھندہ) had laid down his for the sinning humanity. He attained everlasting life by dying for another man. He acted up the words of Jesus Christ which are a consolation to millions.

Q. 2. What do you learn about Sydney Carton from this extract ?

Ans. This extract does not tell us who this Sydney Carton is. He is an English, given to a life of profigacy (عیاشی). His character is redeemed by his generous behaviour to Lucie, the wife of Charles Darnay and the daughter of Dr. Manette, a French physician, who lives in England in exile (جلا وطن). Carton resembles Darnay in appearance. He therefore has no difficulty in personating Charles Darnay. There is no explicit (صریح) mention (ذکر) of his resemblance (مشابہت) in this extract but we know that it from the suspicion of seamstress who is a fellow prisoner with him. She knows Charles Darnay whom she addresses as Charles Evremonde. She is a forlorn poor woman and needs comfort in hour of trial. She requests him to let her hold his hand. She lifts her eyes to his face. There is a sudden doubt in them. She discovers that he is not Charles Evremonde called Darnay but someone else. She whispers to him and ask whether he was dying for him (Charles Darnay). He tells her that he was dying for him as well as his wife and child. This brief conversation about the identity (اصلیت) of Sydney Carton shows that he bears a marked resemblance to Charles Darnay.

He must have promised with her to lay down his life for her, i.e. Lucie, the wife of Charles Evremonde (Charles Darnay). He conspires (سازش کرنا) with Barsad the Spy to let him in the prison cell where Charles Darnay is confined. He works out an elaborate (مفصل) plan. He buys powders form] a chemist which would make Charles Darnay unconscious so that he could be smuggled out of the prison without any suspicion being roused. He is made to enter the terrible prison, through the help of the Spy who is in his pay. The decision which he has taken and joy which results from it transfigures (شکل بدلنا) his face. As he enters into the cell where Charles Darnay is confined, he wonders to see the divine (پاک) light on his face. Sydney Carton goes about his work with great peace and composure (اطمینان). Charles Darnay cannot believe his eyes when he finds Carton in his cell. He thinks that it is madness on the part of Sydney Carton to his rescue. He thinks that he is sure to be killed with him.

Sydney Carton tells Charles Darnay that he has brought a request from his wife which he does not explain to him. He asks him to change his apparel (لباس) with him. Before the disguise is completed he dictates a brief note to Charles Darnay. The note is addressed to Lucie, though it is not addressed to her on paper. In this note he tells her that he has fulfilled his promise which he made to her years ago. He does not regret his decision (فیصلہ). He does not grieve over it. After dictating this note he makes Charles Darnay unconscious with the powders which he has brought. He is ready to die for the sake of Lucie, her husband and their child.

Charles Darnay is smuggled out of the prison. Sydney Carton now takes his place. He finds a poor seamstress also condemned to die. She is a frail (پتلی دبلی) form and needs consolation. She thinks that Sydney Carton is

Charles Evremonde, called Darnay. She requests him to allow her to hold his hand for courage and comfort. He willingly gives his hand to her which she continued to hold till her last moment. He consoles by telling her that they were going to a land where there is no sorrow and time. He tells her that she should not inform her cousion about her fate as no good will come out of it. Thus Sydney Carton lays down his life for the sake of the woman whom he loved and infuses courage in the poor young seamstress who is not related to him. They kiss and bless each other before they are beheaded. He dies a Christain which the hope of life to come. He has courted death for the sake of his beloved's husband. In courting death he gets everlasting life. Small wonder that his face looks divine after his death. That is how he redeems (تلافی کرتا ہے) his character. We are all praise for him. Such instances of heroism and self sorifice are very rare.

Passages for Explanation

Q Explain the following passages with reference to their context :

(*a*) Before long, the consideration that there was no disgrace in the fate he must meet, and that numbers went the same road wrongfully, and trod it firmly every day, sprang up to stimulate him. Next followed the thought that much of the future peace of mindenjoyable by the dear ones depended on his quiet fortititude. So, by degrees he calmed into the better state, when he could raise his thought, much higher, and draw comfort down. **(Page 60)**

Reference : These lines have been taken from the article 'The Only Way' by Charles Dickens.

Exp. In these lines Dickens describes the condition of Charles Darnay who was condemned to die by guillotine. He had been condemned to death by the Tribunal. He felt very nervous at the thought of death. The thought of his wife and child haunted him. That was the condition when he was brought to the prison. Then he realised that he has not dying for an unjust cause. His death was not due to any shameful act. Other people were also being

executed unjustly. They met their death resolutely. This thought gave him encouragement. Then he thought that if he laid down his life with courage his survivors (پس ماندگان) would appreciate his act. They would have peace of mind. So slowly and gradually his nervousness de-ccreased. He felt braver. These thoughts of dying nobly and resolutely gave him comfort. He overcame his nervousness and agitation (اضطراب).

(*b*) As he stood by the wall in a dim corner, while some of the fifty-two were brought in after him, one man stopped in passing, to embrace him, as having a knowledge of him. It thrilled him with a great dread of discovery; but the man went on. A very few moments after that, a young woman, with a slight form, a sweet spare face in which there was no vesting of colour, and large widely-opened patient eyes, rose from the seat where he had observed her sitting, and come to speak to him. **(Page 66)**

Reference. These lines have been taken from the article 'The Only Way' by Charles Dickens.

Exp. Fifty-two persons had been condemned to death on the guillotine. Charles Evremonde, called Darnay was also one of the doomed. Sydney Carton managed to smuggle him out for the sake of his wife and child. This Sydney Carton loved the wife of Darnay. He changed his place with him. Darnay was made unconcious and removed out of the prison. Now Sydney Carton awaited his doom. He saw the prisoners in the prison. Some were standing, and some sitting. Some were lamenting (نوحہ کرنا) but the majority was silent and still. Sydney Carton stood by the wall in the dark corner. Some of the fifty-two doomed persons were brought in after him. One man recognised him and embraced him. Sydney Carton feared detection: but it was fortunate that the man did not talk to him at length. A short while after a young woman with a frail girlish form and a thin face rose from her seat. Her face was sweet but thin. She was pale and there was no trace of blood in it. Her eyes showed patience. They were wide open. She came up to him to talk

to him. She thought that he was Evremonde who had been with her in the prison of La Force. She told him that she was a poor seamstress and had been accused of plots. Sydney Carton gave her lot of comfort and enabled her to bear her doom bravely.

8. THE EATANSWILL ELECTION

(*Charles Dickens*)

Life: For the life of the author see the previous article.

Substance

In this article Dickens describes in his humorous way the election which was conducted at Eatanswill. He tells us about the malpractices (برائیاں) during the elections in the Victorian Era. Mr. Pickwick hears extraordinary noise in the town. He is a supporter of Mr. Samuel Slumkey of Slumkey Hall. Mr. Pickwick asks his servant Mr. Weller about the condition of the people. He tells them that they were very fresh, because they had been given a wash under the pump to enable them to recover from unconsciousness (بے هوشی) due to drinking too much liquor (شراب) Mr. Weller tells Mr. Pickwick that it was nothing as compared to a king that happened in the last election. The barmaid was bribed to dung (بیہوش کرنے والی دوائی ڈالنا) the liquor which the voters were given to drink. Sam Weller's father Tony Weller was bribed by one of the candidates to the parliament to tilt (گرا دینا) the cart of the voters of the opposite side. One of the persons was drowned.

There were two parties. The supporters of Mr. Samuel Slumkey were called the Blues, Their badges were blue, their flags were blue and the ribbons were blue. The other party supported Mr. Horatio Fizkin called the Buffs. They had light yellow coloured flags, scarfs and ribbons. Both the parties led out processions which got mixed up and there was fight between the two for about an hour. The agents of both the candidates were busy convassing. They

enlightened (بتایا - واضح کیا) their employers how to win the sympathy of the voters. Mr. Pickwich who was a supporter of Mr. Samuel Slumkey was manhandled (اس کے ساتھ ظلم کیا زدو کوب کیا) by the supporters of Mr. Horatio Fizkin. One of the members of the Pickwick Club, Mr. Tupman pointed out to Mr. Pickwick where Mr. Winkle was. Mrs. Pott was also there. In greeting Mrs. Pott, Mr. Pickwick kissed his hand to the lady. On this the supporters of Mr. Fizkin called Mr. Pickwick by the epithet (صفت) of wicked old rascal (بدمعاش) and venerable (قابل عزت) sinner.

The Mayor of the town presided over the election. The Mayor's speech was interrupted by one of the listeners (سامعین) in the crowd. When the election agents of the candidates began to make speeches there was loud noise and many interruptions. When Mr. Fizkin rose to address the electors, the supporters, of Mr. Samuel of Slumkey caused the band to play. Both the candidates blamed Fizken each other. Slumkey challenged Mr. Fazkin to a duel. The Mayor had to threaten them with penal (سزا) action. The result was that they made good their quarrel. Both the candidates made brief speeches. The voters were given liquor liberally. Many were seen lying senseless on the pavements. There were a few voters who did not cast their votes. Mr. Perker, election agent of Mr. Samuel Slumkey, pursuaded (هم خیال کیا) them to vote for Mr. Samuel Slumkey. The result of this historic electon was that Mr. Samuel Slumkey Hall returned to the parliament.

Summary

Strange practices during election : There was lot of commotion (شور و غل) in the brough town of Eatanswill. Drums were being beaten. Horns and trumpets were being blown. There was a lot of activity going on. Sometimes. there was fight between the rival parties. Pickwick was a supporter of Mr. Samuel Slumkey of Slumkey Hall. He, therefore, was also present to witness (دیکھنا) the election.

When he heard the noise, he asked his valet (خادم) Sam Weller about the activity that was going on. Mr. Weller told his master that it was a great fun. Their supporters were gathering at the public-house of the *Town Arms* and were shouting loudly. Mr. Pickwick asked him whether they were devoted (وفادار) to their party. Weller replied that they were very devoted and uncommonly energetic (باهمت), because they consumed lot of liquor and ate a good deal. Mr. Pickwick asked him whether they looked fresh. Mr. Weller replied that they were fresh because the independent voters had been given a wash under the pomp. They had drunk too much and, therefore, could not regain their senses without the wash. That work was done by Sam Weller and the two waiters. For that job they had been paid a shilling per head. The supporters of one party bribed the waiter to make the independent voters unconscious (بے ہوش) so that they might not be able to cast their votes.

Mr. Pickwick was astonished to learn about this practice. Sam Weller told him that it was nothing as compared to what was done in the last election in that very town. The opposite party bribed the barmaid at the Town Arms to put laudanum (افیون) in the brandy of fourteen electors who had not cast their votes. Mr. Weller told Mr. Pickwich that again was not so strange as what happened to his own father. His father, Tony Weller, was sent for by one of the candidates. He talked to him very poliltely and presuasively (اپنا ہم خیال بنانے کے لئے). After talking about this and that, the gentleman told him that he should tilt (ایک طرف کو جھکانا) his cart containing voters into the canal without hurting them. For that job he gave him a twenty-pound note. Weller senior accepted the money and did as required.

Advice of the election agent, Mr. Perker : Mr. Pickwick took his breakfast hurriedly. His hat was decorated with a very big knot (گانٹھ) of blue ribbons by Mrs. Pott herself. She also aecorated the hat of Mr. Winkle. Mr. Pickwick and Mr. Pott went to the Town Arms. Mr. Winkle

accompanied Mrs. Pott to a house top so that she might witness the election campaign. There was a lot of activity on both sides. There was a grand band of trumpets. The supporters of Mr. Samuel Slumkey had blue staves, blue flages and blue badges. One of the blue flags had the slogan *Liberty of the Press* written on it. There was great enthusiasm (وافر جذبہ) among the supportrs of the Honourable Samuel Slumkey. Mr. Perker, the election agent, of Mr. Slumkey gave him certain tips (نصیحت). He told him that there were twenty washed men at the street door with whom he had to shake hands. He had to pat (پیار دینا) six children in the arms of their mothers. He was to enquire age and kiss one of them. Mr. Samuel Slumkey agreed to carry out what Mr. Perker told him. By doing that he would become extremely popular. A procession was going to be taken out through the town. When the Honourable Samuel Slumkey stepped into the carriage, Mr. Perker told the electors (انتخاب کرنے والے) that Mr. Slumkey had shaken hands with men and patted the babies on the head. He had kissed one. There was loud uproar of applause (تالیاں) as the electors heard these pronouncements (اعلان).

Mr. Pickwick is manhandled : Somehow the procession of the supporters of Samuel Slumkey got mixed up with the procession of the supporters of Mr Horatio Fizkin. He found himself surrounded by angry faces. He was engaged in a personal fight by some unknown person. Then he was pushed. The poor gentleman han to remove his hat. Both the processions came to the hustings (ووٹ ڈالنے والا چبوترہ). Mr. Horatio Fizkin also came at the head of the procession of his party men. There was a storm of groans, shouts, yells and hootings. It was like a volcanic convulsion (زلزلہ). Mr. Tupman pulled Mr. Pickwick by the sleeves and pointed out to him where Mr. Winkle and Mr. pott were. They waved their handkerchiefs. Mr. Pickwick

returned the greetings by kissing his hands to the lady. This was the occasion of jokes at the cost of Mr. Pickwick. He was called *wicked old rascal, old sinner*, etc. Mr. Pickwick was very angry. Silence was proclaimed by the Mayor. So Mr. Pickwick had to content himself by casting a look of pity on the misdirected (گمراہ) people. They laughed louder than before.

The Mayor's speech : The Mayor made a speech, but it was drowned in the cries and shouts of the processionists (جلوس نکالنے والے). Someone among the audience referred to the trade of the Mayor. One tall thin gentleman proposed the name of Horatio Fizkin to represent them in the parliament. He had a thin voice. One man asked him to send a boy home, to ask whether he had not left his voice under the pillow. The followers of Mr. Fizkin applauded and the followers of Mr. Slumkey groaned (درد کی آواز نکالی). One little gentleman got up to propose another candidate but no one prepared to listen to him.

Fight between the rival parties : No sooner did Horatio Fizkin stand to address the electors than the band employed by the Honourable Samuel Slumkey began to perform (بجنا شروع ہوا) with great power. The buff crowd beat the heads and shoulders of the blue crowd. The blue crowd tried to drive the buff crowd away from the scene. There was a scene of struggling, pushing and fighting. The Mayor ordered that the ring leaders (بڑے آدمی) be arrested, Mr. Fizkin asked Mr. Slumkey whether the band played by his consent. He refused to answer the question. Fizkin shook his fist (مکا) in the face of Slumkey who challenged him to a duel. The Mayor ordered the crier to ring the bell for silence. He threatened the party that if they did not keep peace he will bind them for good behaviour. Despite the warning of the Mayor, the fight continued for about an hour. Then both the candidates made it up (صلح کر لی).

Speeches of the candidates. The speeches of the can-

didates were brief. Both of them flattered their electors. They hinted that their opponents had won over the electors by offering drink liberally to them. Both held out promise for the prosperity of the brough. Each candidate solicited (درخواست کرنا) the votes of the electors. At first there was a show of hands, then votes were taken. The crowd yelled and shouted. Most of the voters were drunk and lay unconscious on the pavements. There was a group of independents voters who did not cast their votes. Mr. Perker met them and persuaded them to vote for his candidate. They went to cast their votes. The result of the election was announced. Mr. Samuel Slumkey Hall was returned member of the parliament for the borough.

Main Points

1. Great stir and bustle in the town of Eatanswill due to election.

2. Mr. Sam Weller tells his master Pickwick about the evil practices in the elections.

3. He with two waiters washed the drunken voters under the pump.

4. They had been bribed to do so.

5. In the last election a barmaid was bribed to put some drug in the brandy of the voters.

6. His own father upset the coach carrying the voters for which he was paid twenty pounds by the interested gentleman.

7. Two candidates, Mr. Samuel Slumkey of Slumkey Hall and Mr. Horatio Fizkin of Fizkin Lodge.

8. The supporters of Mr. Slumkey had blue flags and blue badges. They were, therefor called the Blues.

9. The followers of Mr. Fizkin had light yellow badges and flags, they were called the Buffs.

10. Mr. Pickwich, the supporter of Mr. Slumkey, was pushed by one of the supporters of Mr. Fizkin and was subjected to jokes because he had kissed his hands to greet Mr. Pott.

11. The election was presided over by the Mayor.

12. The followers of both the candidates indulged in fighting for a considerable time (دیر تک بر سر پیکار رہے).

13. The Mayor had to restore order (امن قائم کرنا).

14. He threatened both the candidates with legal action in case there was an rowdyism (شور و غل).

15. In their speeches the candidates praised their electors.

16. Liquor was supplied liberally to the electors.

17. There were certain independent voters who did not cast their votes.

18. Mr. Perker, the election agent of Mr. Slumkey, approached them.

19. So they cast their votes in favour of Mr. Slumkey who won election.

Critical Appreciation

The Pickwich Papers from which this extract has been taken abounds (بھرا ھوا ھے) in humorous situations. Dickens has been rightly called the father of English humour. He could not help being humorous. Even in his sad books he introduces humorous scenes and touches. Sometimes he wrote with purpose. In this extract he exposes the abuses and the malpractices in the elections. The electors are supplied with liquor profusely. The rival parties do not hesitate (تامل کرنا) to bribe the landlords of the inns and barmaids who drug the liquor of the voters of the opposite parties.

The busy scene of the election comes before our minds as we read the narrative. When the supporters of Mr. Slumkey speaks he is thwarted (دوکا جانا) by the followers of Mr. Fizkin rises to address his electors Mr. Slumkey makes the bands do its job. There is regular fight among the opposing parties. They beat one another with their staves and there is a regular melee (a fight in which the combatants are mingled together). The speeches of the candidates are drowned in the shouts and yells of the supporters of

both the parties. Even the Mayor is not allowed to proceed with his speech. He is interrupted from time to time. Someone refers to this profession, he is the manufacturer of iron wares. The way in which the father of Mr. Weller by an interested gentleman affords a very delightful reading. The cockney, dialect (لنڈن کی زبان) and accent has been beautifully written. There are genuine humorous touches in the narrative. The way in which Mr. Pickwick is made the butt (نشانہ) of jokes is typical of the ardent (جوشیلے) supporters of a particular candidate. The agents of the candidates are more busy than the candidates themselves. They are more faithful to the king than the king himself. Dickens is accused of verbosity, prolixity, and circumlocution (بہت زیادہ الفاظ بیان کرنا) but these devices are a sauce (چٹنی) which make his dishes very savoury (لذیذ). It is the vote of the calculating and reflecting (سمجھ دار) persons that decides the election. Mr. Samuel Slumkey Hall is returned to the parliament. Such were the elections in England during the time of Dickens.

Notes and Explanations

Page 70. This extract has been taken from the novel 'The Pickwick Papers' by Charles Dickens. This is from the chapter XIII. A brief summary of the novel is given below :—

After the first chapter, the Club secretary reappears until its interment (دفن کرنا - اختتام) at the end of the book. The narrative has no plot, and chronicles (تاریخ لکھنا) the doings of the Corresponding Members of the Club, the central figure of which is Mr. Pickwick. Mr. Pickwick. accompanied by Tupman, Snodgrass and Winckle, makes an excursion (سیر), in the interests of research, into Kent. They meet Jingle, and through this chance acquaintanceship (تعارف) they encounter (ملنا) Mr. Wardle, and accept his invitation to the Manor Farm, Dingley Dell. During their too great

enthusiasm for sport, rather greater than their skill, Winkle wings (بازو میں زخم کرنا) Tupman. Tupman retires and is nursed by Miss Wardle, when he falls under the spell of her charms. Jingle again turns up and cleverly puts Tupman out of court and elopes (بھاگ جانا) with Miss Wardle. They are pursued by Mr. Wardle, who is accompanied by Mr. Pickwick. They elude (بچنا) their pursuers on the road, but are discovered at the White Hart Inn in the Borough, where Jingle is induced (مجبور ہونا) to relinquish his claims on the lady for a monetary consideration (روپیہ کی خاطر)! Here Mrs. Pickwick finds a Sam Weller and attaches him to his service. In announcing the change to his landlady, Mr. Pickwick falls into the greatest adventure in the book, viz,, the breach of promise (وعدہ کا توڑنا) case Bardell versus (خلاف) Pickwick. During the progress of the preliminaries (ابتدائی مرحلے) of the case Mr. Pickwick and his friends make other excursions; to Bury St. Edmunds; to Dingley Dell again; to Ipswich; and back again to Dingley Dell. Mr. Pickwick loses his case and Mrs. Burdell is awarded £ 750 damages (هرجانه). Mr. Pickwick refuses to pay, and in the interval that elapses between the finding of the jury and his commitment to prison he and his friends visit Bath. The Bath visit is full of interest, the most important event being Mr. Winkle's adventure with Mrs. Dowler in the sedanchair (پالکی). Mr. Pickwick enters the Fleet Prison and Sam arranges for his own arrests so that he may still attend his master. Jingle and Trotter are found in a state of destitution (افلاس) in the person. Mr. Pickwick befriends them and assists them to emigrate. (ملک سے باہر جاتا ہے). As Messrs. Dodson and Fogg are unable to get their coasts from Mr. Pickwick they imprison Mrs. Bardell. Pickwick is prevailed upon by the plight of his late landlady to pay the costs in the case and in return obtains a

release. During this time Winkle has succeed in marrying Arabella Allen. Snodgrass and Emily Wardle are married at the house a Dulwich, to which Mr. Pickwick retires. Sam and Mary accompany him.

Bustle—excited activity (باهمی). *Ushered in*—annouced (اعلان کیا). *Dispel*—drive away. '*Romantic visionary*—imaginatively fanciful; dreamy. Visionary means having visionary ideas. *Existence*—who lived. *Associations*—connected ideas (خیالات) *Rapidly*—quickly. *Approaching*—coming near. *Horns*—wind instruments made of horn; they are not now made of horns. *Trumet*—musical wind instrument of brass. *Tramping*—noise made by the hoofs of horses. *Echoed*—resounded (گونجا). *Occasional*—at times. *Skirmish*—usually unpremedited (جس کا پہلے علم نہ ہو) fight between small parts of armies or fleets (معمولی لڑائی).

Skirmisher—one who skirmishes; especially a member of a force sent out from the main body of troops to hide its movements or to learn about the movements of the enemy. *Either party*—both parties. *Enlivened*—made lively. *Devirsified*—changed (بدل دیا - تنوع پیدا کر دیا). *Character*—nature. *Agreeably*—pleasantly.

Exp. In this paragraph Dickens tells us about the commotion (شور) in the town due to the election. Only an imaginative and dreamy person could think that the noise was due to some other cause. Even a visionary and idealist could at once come to the conclusion that the noise was due to the coming election. Drums were being beaten. Horns and trumpets were being blown. Man were shouting. There was the tramp of the horses. Sometimes there was a small engagement (لڑائی) between the rival parties. The fight between the rival parties. The fight between the opposing parties broke the monotony (dullness) of the preparations. There was considerable activity on the part of the supporters of the candidates to win votes. *Sam*—Sam

weller (پکـ وک کا ملازم). Dickens says about him that he was habited (ملبوس) in a coarse-striped waistcoat with black calico (دو سوتی) sleeves, and blue glass buttons; drab (هلکے رنگ کی) breeches and leggings.

Next to Pickwick, Sam weller is the most important character in the book. He is first met with cleaning boots at the "White Hart" inn, Borough. Mr. Pickwick is very favourably impressed and engages him as his servant. Sam then accompanies the Pickwickians on their travels. He is an amusing and invaluable witness in the trial (مقدمه) Bradell v. Pickwick. He is instrumental in discovering Jingle's machinations (سازش - چالاکی). When Mr. Pickwick elects to go into the Fleet Prison rather than pay costs and damages, Sam arranges for his own commital (قید هونا) to the same prison. When Pickwick is exposing Jingle to the Mayor of Ipswich. Sam meets Mary, the housemaid, with whose charms he is very much struck. When Mr. Pickwick settles down at Dulwich, Sam refuses to leave him, but after two years Mary is promoted to the position of housekeeper to Mr. Pickwick and she and Sam are married. According to Sam himself, he was turned out on the streets at a tender age for his education, with the result that he is full of shrewd, (چالاکی) quaint humour. He afterwards reappeared in "Master Humphrey's Clock". *Mr. Pickwick* —Samuel Pickwick Papers. Dickens describes him thus :—

The eloquent (فصیح) Pickwick, with one hand gracefully concealed behind him coat-tails, and the other waving in the air, to assist his glowing declamation; (تقریر) his elevated position revealing those tights and gaiters, which, had they clothed an ordinary man, might have passed without observation, but which, when Pickwick "clothed them"—if we may use the expression—inspired voluntary awe (رعب) and respect. He is originally a somewhat

eccentric (مظاہر العجائب) and almost unlovable character, but develops into a genial, (خوش باش) jolly old gentleman. Dickens makes him the cantral figure of most of the adventures in which he is involved. *Valet*—man-servant who who looks after his aster's clothes. *Concluding*—finishing. *Toilet*—process of dressing, arranging the hair etc.

Reg'lar—regular. Sam speaks colloquial (روز مرہ کی) English, and very often slang (بازاری زبان). He pronounces common words differently. Reg'lar game-lot of fun. *Our people's a collecting*. Our supporters are gathering. *Hollering* howling, (چلانا) *Never......life, sir*—I have never seen such devotion in my life. *Uncommon*—uncommonly. Sam thinks that the men are uncommonly energetic. *I never see*—*i.e.*, I have never seen. *A fore*—before. *A'nt*—are not. *Afeer'd*—afraid. *Bustin*—bursting. *Gentry*—the upper classes of gentlemen. *Werry*—very. In Sam's speech "w" and "t" are almost always inverted. His occosions low of humour. *They*—the lower class people of Eatanswill. *We*—I. *The Peacock*—name of an inn. *Has been*—have been. *A pumpin'*—pumping (پمپ سے پانی ڈالنا). *As*—who.

Page 71. *His attendant*—Sam Weller. *vere*—were. *Every man......fell down*—they had drunk too much liquor, because it was supplied free. *'Em*—them. *Put them under the pump*—pumped water over them to bring them to senses. *Theyre......order, now*—they are aleright now. The water brought them to their senses. *Shillin' a head*—one shilling per head. *The Committee*—each of the candidates had as a committee of his own which arranged his election. *Hat'ers job*—that job, i.e., of pumping over the voters. *Can such thing be*—the simple Mr. Pickwick cannot believes that such things can occur. He does not know the evil practices of elections. *Was you*—were you. *Why, where was......baptized*—an expression of Mr. Pickwick's ignorance. *An't*—is not. *Afore*—before. *Barmaid*—a girl in the inn who sells liquer etc. in the bar. *Town Arms*—name of an inn. *To hocus*—to drug; to put in some stupefying

medicine (شراب میں نشہ آور چیز ملانا). *As was a stopping'*—who were stopping i.e. lodging or putting. *Nothin'at all .. house*—Sam Weller relates to the astonished Mr. Pickwick something still more remarkable that had happened in the last ele tion. The barmaid was bribed to put some drug in the brandy to be drunk by certain voters, so that they might go to sleep and might not be able to vote. *Laud' num*—laudanumi tincture of opium (مائع افیون). *Arter*—after. *Blessed of etc.*—a forceful way of saying that she put laudanum, and so the voters did not wake up till twelve hours after the Election. *Booth*—polling station. *By way of experiment*—to see if he could vote. *But it was no go*—but it was of no use. *They would nt' poll him*—the polling officer did not allow him to vote. *Very*—very. *Miraculous*—wonderful *My own father*—Tony Weller, father of Sam Weller. Dickens says about him: Stout, red-faced, elderly man...A reayther (rather) stout gen'lm'n of eight-and-fifty. His face had expanded under the influence of good living and its bold, fleshy curves had so far extended beyond the limits originally assigned them, that unless you took a full view of his countenance (چہرہ) in front, it was difficult to distinguish more than the extreme tip of a very rubicund (سرخ) nose.

As Sam is typical of London life below stairs, so his father is representative of the coachman who were displaced by the coming of the railways. His second wife is the only one we are made acquainted with. She was a widow, and land-lady of the "Marquis of Granby". Tony Weller looks upon himself as an awful example to all young men of the effects of marrying a "vidder"; (widow) and repeatedly means his son against women in general and widows in particular. Eventually (انجام کار) he is compelled, by gout, (گھٹیا) to relinquish (چھوڑنا) his coach. But the contents (کیسہ) of his pocket-book have been so well invested (بھرا ہوا) for him by Mr. Pickwick "that he had a handsome independence to retire on."

Engaged by—asked to work. *Vun*—one.

Page 72. *Brn'g*—bring. *Ont' other side*—on the other side. *Messenger*—bearer of the message, *Gen 'l' m'n*—gentleman. *Heaps of papers*—losts of paper. *Thank'ee*—think you. *Prey sit down*—please sit down. *Pretty middlin*—pretty middling ; not very well and not very bad. *Sits down*—sat down. *I do*—I remember you. *Know'd you*—knew *Ven*—when. *Odd*—strange. *Un*—one ; memory. *Gammons*—talks. *Gets him into regular good humour*—the gentleman began to talk to him about his business, his trade. In that way he made his father talk good humouredly. *Shoves*—pushes. *Werry*—very. *Nesty bit*—very bad. *Whip*—a coachman. *Woters*—voters. *Dawn*—down. *Tip them*—cause to overbalance or overturn. *Hurtin*—hurting. *Which he did*—he drank to their health. *Buttens up the money*—put the money in his pocket and buttoned the flam. *Baws him-self out*—bowed and went away. *Impudense*—reduness (گستاخی).

Exp. Dickens spent most of his life in London. He knew the ways and manners of Londoners. In this paragraph he tells us about the malpractice (برائیاں) of the elections. He makes Sam Weller relate the episode. He has reproduced the exact words of Sam, the cockney. (لندن کا باشندہ). It is the cockney dialect (زبانی-محاورہ) which Sam uses. The wowel *i* is invariably (تقریباً ہمیشہ) omitted. The last letter of a word is dropped. The language is colloquial. The conversation is humorous. Tony Weller, the father of Sam, was bribed by the gentleman who was contesting the election to tilt his coach so that the voters may be drowned in the canal. The gentleman flattered the father of Sam and them gave him twenty-pound note in his hand by way of bribe. In this way the voters were renders unable to cast their votes.

Page 73. *Was missin* — was missing ; was drowned *Ant*—am not. *Coincidence*—chance. *Extraordinary* — unusual. One of the voters was drowned in the canal. Winkel—National, member of the Pickwick Club.

He is dressed in a new green shooting coat, plaid (دیانتدار) neckerchief, and closely fitting drabs (آسمانی رنگ کا کپڑا). He is one of the members as the Pickwick Club who accompanies Mr. Pickwick on his expeditions of research. Mr. Winkle skilful desires to be a sportsman ; but he is not skilful. He has an unfortunate habit of making others think that he is a sportsman, with humiliating results to himself. To Winkle was due the invention of the Pickwick coat with the P. C. buttons. In the end he discards the Pickwick coat and becomes a civilised Christian. Desended to came down to. *Parlour*—ordinary sitting room for living room. *Assembled*—gathered. *Despatched*—eaten *Decorated*—adorned. *Enormous*—very big. *Favour*—a knot of ribbin worn at a wedding or election. *Fair hands*—beautiful hands. *Mrs. Pott*—wife of the editor of Eatanswill Gazette. *Escort*—undertaken. *Vicinity*—neighbourhood. *Hustings*—booths where votes were taken. *Leading up to a parlia*. *Mr. Pott*—the editor of Eatanswill Gazette.

He was a tall, thin man with a sandy-coloured head inclined to baldness, and a face in which solemn importance was blended(mixed)with a look of unfathomable profundity (گہرائی). Editor of *the Eatanswill Gazette*—Bitter enemy of Mr. Slurk. editor of *ihe Eatanswill Independent*. They meet accidentally at the "Saracen'e Head", Towester and "have it out" (لڑائی کرنا) but being prevented by Sam Weller, they continue the combat in their respective papers.

The original of Eatanswill is Sudbury in Suffolk. Dickens reported an eletion here in 1834 or 1835. He said "Open house is kept at all the inns in town ; the voters are seen realing about the street in beastly state of intoxication Cooping (بند کرنا) and other manoeuvres (ترکیبیں) have been resorted to procure (حاصل کرنا) voters *Dignified*—honoured (معزز). *Imposing*—impressive. (بارعب), *where ai*—at which *Prodigiously*—immensely. *Slumkey*—the Honourable Samuel of Slumkey Hall. He was Blue candidate for Parliament for Eatanswill. There is humour in the last sentence of

this paragraph. Voters are flattered so that they be persuaded to cast their votes for the candidate who flatters them. One of the supporters of Mr. Slumkey was addressing six small boys and one girl. He addressed them as *men*. The result was that these little people felt flattered. Therefore, they applauded the speaker. *Yard*—courtyard. *Exhibited*—showed. *Unequivocal*—doubtless (بلا شبہ) *Symptoms*—signs. *Appropriate*—proper (مناسب) *Devices*—signs, symbols or figures used in a decoration (تصویریں وغیرہ). *Stout*—strong. *Basson*—musical wind instrument made of wood giving very low notes. *Marshalled*—arranged. *Abreast*—side by side. The drummers beat the drums with great might in order to do justice to the money, (which) they had got by way of payment. *Staves*—Staffs. *Scarf*—long strip of material, silk wool worn over the shoulders, round the neck, or by women over the hair. *Kockade*—knot of ribbon worn on a hat as a badge. *Pair*—pair of horses.

Page 74 *Rustling*—produce a soft sound. *Swearing*—curshing. *Squabbling*—quarrelling. *Mob*—crowd. *Backing*—pushing back. *Post-boy*—a boy that rides post-horses or who carries a letters. *Perspiring*—sweating. *Assembled*—gathered. *Bhoof*—use. *Renoun*—fame.

Exp. In this paragragh Dickens tells us about the preparation for election. It is a description of the preparations of the Honourable Samuel Slumkey. There were drums, and other instruments which were played by the hired men of the candidate. Their distinctive (نمایاں کرنے والا) colour was blue. The flages were blue, the ribbons were blue. Hence the Blue candidates. *Mighty*—powerful. *Inscribed*—written. *Sandy*—of the colour of sand. *Discerned*—seen. *Tremendous*—very great. *Enthusiasm*—fervour (جوش) *Melodramatically*—in a showy and sensational way. Melodrama is a sensational drama with a happy (ڈرامائی انداز). *Testifies*—certifies. *Gestures*—monoments. *Ineffaceable*—which cannot be effaced. *Obligations*—gratitude. *Perker*—Mr. Pickwick's lawyer. He was a little, high-dried

man. with a dark, squeezed-up (سکڑا ہوا) face, and small, restless black eyes, that kept winking and twinkling, on each side of his little inquisitive nose, as if they were playing a perpetual game of peep-bo with that features. *Omitted*—left out. *Wished men*—who had been properly washed. *In arms*—in the arms of their mothers. *Pat on the head*—pass and on the head to show affection (دست شفقت پھیرنا). *Inquire*—ask. *Be particular*—be very careful about. Mr. Perker tells the Honourable Samuel Slumkey how to become popular among his voters. He has to shake hands with twenty men. He has to pat small children on the head. He must pay special attention to children because that is a very effective in securing votes. *Cautiousy*—careful (محتاط).

Page 75. *Indispensable*—absolutely necessary. One thing more which would raise Mr. Slumkey in the eyes of the people was that he must kiss one of the children. *Proposer*—to the person who proposed the name of Honourable Samuel Slumkey. *Seconder*—the person who seconded it (تائید کرنے والا). It is evident that the Honourable Samuel Slumkey did not like to kiss any child. *Resigned*—give onself up ; be submissive (سر تسلیم خم). *Air*—manner. *Assembled*—gathered. *Vehicles*—carriages, *Closely packed*—full of people. *Assigned to*—given to. *Stand upright in it*—there was very little room in the carriages so the people had to stand huddled up (اکٹھے). *Tumman*—this is misprint for Mr. Tupman.—**Tracy Tupman,** member of the Pickwick Club. The too susceptible Tupman, who to the wisdom and experience of maturer years superadded the enthusiasm and ardour (جذبہ) of a boy, in the most interesting and pardonable of human weakness-love. Time and feeding had expanded that once romantic form, **Augustus Snodgrass,** member of the Pickwick Club. He married Emily Warden and settled on a small farm Dingley Dell, which they cultivated more for occupation (شغل) than

profit. He is reputed to be a great poet among his friends and acquaintances. *Suspense*—waiting. *Procession*—group of people. *Set up agreat cheering*—shouted. *Excited*—roused emotionally. *Going forward*—going on. *The little agent*—Mr. Perker. *Vehement*—full of force; forceful. *A roar of applause that rent the air*—a very loud noise of the clapping of hands. Now Mr. Perker tells the voters what Mr. Slumkey was doing with his voters. He shook hands with men and patted the babies.

Page 76. *Delighted*—very happy. *The excited manager*—Mr. Perker. *Screamed*—cried. *Enthusiastic*—full of enthus iasm and fervour (پرجوش). *Hailed*—greeted. *Multitude*—crowd. *It*—the procession of Mr. Slumkey. *Extricated*—freed (آزاد کیا). *Confusion*—disorder. *Consequent thereupon*—which was the result of the mixing of two processions, the procession of Slumkey and that of Fizkin, the two candidates who were contesting the election. *In as much as*—the result of which was that. *Poke*—push with a stick. *Flag staff*—the stick of a flag. *Buff*—it was the other party. Buff is a colour, dull yellow. Buff also means thick, strong soft leather. *Proceedings*—the work of the election. *Ferocious*—fierce. cruel and savage. *Vast*—very big. *Combatants*—fighters. *Being personally engaged*—he was made to fight with someone. *Countenances*—faces. *Unseen*—mysterious. *Pugilistic*—boxing. *Encounter*—fight (لڑائی). *Right*—the right side. *Was reserved*—was meant exclusively (علیحدہ). *Mayor*—Corporation Chief. *Enormous*—very big. *Commanding*—ordering. *Affability*—pleasantness (نرمی، محبت). *Utmost*—greatest. *Troubled sea of heads*—persons who were moving in great excitement. Their heads were uncovered. So Dickens calls the crowd as the troubled sea of heads. It means men. *Inundated*—flooded (جس میں طوفان آیا ہوا تھا). *Groans*—cries of pain. *Yells*—cries. *Hootings*—shouts or cries expressing disapproval or scorn. *That would have done honour to an earthquake*—there was so much of noise that it seemed

that there was an earthquake (زلزلہ) and people were shouting, crying and groaning. *His friend*—Mr. Pickwick.

Exp. In this paragraph Dickens tells us about the election campaign of the two candidates, Mr. Samuel Slumkey and Mr. Horatio Fizkin. The supporters of Mr. Slumkey had blue as their colour and those of Mr. Fizkin had light yellow colour to distinguish (تمیز کرنا) them. Somehow the two processions got mixed up together and there was pushing and exchange of blows. One supporter of Mr. Fizkin fought with Mr. Pickwick though he had absolutely no mind to be involved in the fight. One man belonging to the party of Mr. Fizkin pushed Mr. Pickwick and he found himself on wooden steps. There were cries and yells from both the parties which rent the sky (آسمان سر پر آٹھا لیں). This paragraph is typical of Dickens. It is full genuine humour.

Page 77, *Leaden*—made of lead. *Gutter*—Channel or trough usually metal fixed under the edge of a roof to carry away rain water (نالی). *Tiled*—having tiles. *In token of*—as a sign of. *Recognition*—she recognised Mr. Pickwick *Compliment*—expression of admiration or approval (آداب). *Inactive*—idle and lazy. *Disposed*—inclined (مائل). *Joco se*—humorous ; playful (خوش باش). *This very innocent action*—kissing the hand by Mr. Pickwik. *Rascal*—scoundrel (بد معاش). *Wenerable*—venerable ; respectable. *Oman*—woman. *Winking*—shutting of the eye with a view to attract attention. *Bellowed*—roared. *Taunts*—remarks intended to hurt somebody's feelings (طعنے). *Invidious*—likely to case ill-feeling (تکلیف دینے والے). *Ram*—male sheep (مینڈھا). *Witticisms*—humorous remarks ; jokes (مذاق). *Tended to*—were inclined to. *Convey*—communicate. *Reflections*—expression of blame (اظہار الزام) *Indignation*—anger. *Was excessive*—was very great. *Pro-*

claimed—announced. *Contented himself*—satisfied himself. *Scorching*—burning. *Misguided*—misdirected (گمراہ). *Boisterously*—loudly ; noisily (زور سے). *Whiffin*—the name of the town crier. *Pomp*—grandeur. *Befitting*—proper. *Lofty station*—high rank. *Concerto*—musical composition for one or more solo instruments supported by an orchestra (بہت روز کے ساز).

Page 78. It means that the town crier rang the bell with great night. *Muffin*—light flat round teacake usually eaten hot with butter. The name of the crier was Whiffin. A gentleman in the crowd changed it into *muffins*. *Occasioned*—caused. *Pitch*—degree of higness or lowness (سطح). *Representative*—one represents (نمائندہ). *In the room of*—in place of. *Interrupted*—a voice intervened stopped. *Desert*—leave. *Sarspan*—saucepan. The joke is that the Mayor was manufacturer of nails and saucepans (چٹنی کے برتن). *He got his money by*—by which he earned his money. *Allusion*—reference (حوالہ). *Professional pursuits*—profession. *Orator*—speaker (مقرر). *Bell accompaniment*—bell was rung. *Rendered*—made. *Inaudible*—which could not be heard. *With the exception of*—except. *Concluding sentence*—last sentence. *Elicited*—brought out. *Burst*—violent expression (زور کی آواز). *Mirth*—glee ; joy. *Of about a quarter of an hour's duration*—which lasted for fifteen minutes. Again there is humour in this paragraph. The Mayor made a speech. There were frequent interruptions (مداخلت). One man referred to the trade of the Mayor. Though the speech could not be heard, yet the Mayor thanked the people for the patient hearing of the speech. *Tall—thin gentleman*—he is a supporter of Horatio Fizkin *Stiff*—hard. *Send a boy* etc.—he had evidently a very thin voice. His hearers thought that he had left his voice under the pillow. *Nominate*—name. *Fizkinites*—supporters of Mr. Fizkin. *Slumkeynites*—the followers of Slumkey. *Groaned*

—uttered cries like that of pain. *In lieu of*—in place of. *Without anybody's being a bit wiser*—No one understood what the proposer and the seconder said. *Comic song*—songs intening to produce laughter. *Having had their innings*—when they had their turns. *Choleric*—irritable; easily made angry (غصیل). *Swimmingly*—smoothly ; easily and without trouble.

Page 79. *Foo choleric to entertain*—he was so irritable that he did no have a sufficient idea of the fun of the crowd. *Perception*—at of seeing. *Figurative eloquence*—in his speech he used all the literary device to capture the minds of his listeners (فصاحت وبلاحت والی). *Denouncing*—blaming and condemning. *Exchanging defiances*—he began to defy and oppose the gentleman on the hustings. *Whereupon*—upon which. *Uproar*—noise. *Pantomine*—a dumb show (بے آواز تماشا). He began to make gestures with his hands to make his meanings understood. This orator, the pinkfaced gentleman proposed another candidate to be returned from that Borought. He was a man of peevish (عنیل) nature. The crowd was inclined to be gay. Being an irritable man he could not appreciate the bent of the crowd. He uttered a few sentences of flowery language (مرصع زبان). The audience laughed and interrupted him. He began to speak against those who interrupted his speech. Then he addressed angry words to the gentleman seated on the election booth. There was a terrible noise. So the speaker began to make angry gestures (حرکات). Then he left the stage. He was followed by his seconder who read his speech. Evidently he did not have oratical powers. *Commenced*—began. Was a trifle—was nothing compared to. *The Buff crowd* — the supporters of Mr. Fizkin. *Belaboured*—beat. *Condeavoured*—tried. *To disposes themselves*—to get rid of. *Succeeded*—followed. *We can no more do justice*—we cannot describe properly. *Issued*—sent. *Imperative orders*—urgent orders. *Ring leaders*—one who takes the lead in mischief. *Who might amount in number*

to—who numbered. *Encounter* — fights. *Waxed*—grew. *Opponent*—adversary (دشمن - مد مقابل). *Consent*—agreement. *Declined*–refused. *Shoot his fask*—a gesture of threatening *His blood being up*—he was roused to great anger. *Defied*–challenged, *Mortal combat*—challenged him to a duel. Mortal means deadly, *Violation*—setting aside. *Precedents*—rules on which subsequent laws are made. *Order*—peace (امن).

Page 80. *Fantadis*—a musical or other composition governed by the ordinary rules of form (بغیر قانون کے راگ). *Bind them over to keep the peace*—hold someboy by legal agreement, a promise or under penalty to a certain course of section. *Terrific*–terrible. *Denunciation*—act of denouncing (برا بھلا کہنا). *Touched his hat to*—made peace with (صلح کر لی). *Partially*—in part. *Quieted*—was made quiet and calm. *Proceed*—continue,

Exp. In this long paragraph Dickens tells us about the scene of the election campaign. Mr. Fizkin desired to address his voters. The supporters of Mr. Slumkey ordered that the band should be played. This was done to disturb the speech of Mr. Fizken. When the band began to play the followers of Fizkin began to beat the supporters of Slumkey. There was lot of fighting and quarrelling. The Mayor was obliged to send for constables. Mr. Fizkin asked Mr. Slumkey whether the band played his consent (رضامندی). Mr. Slumkey refused to answer this question. At this Mr. Fizkin shook his fist in the face of Mr. Slumkey. He challenged him to duel. The Mayor was obliged to order the ringing of the bell. He told them that they should keep peace otherwise he would take legal action (قانونی کاروائی کرنا) against them. The supporters of both the candidates fought for about an hour. This was before the Mayor threatened both the candidates. They came to their senses and made peace with each other. *Respect*—obey. *Afforded* provided. *Tribute* — praise

(آمریف). *Merit*—worth. *Enlightened*—educated and wlse. *Disinterested*—impartial. *Darkly*—secrelly. *In the opposite interest*—those who opposed the candidate. Mr. Fizken denounced the supporters of Mr. Slumkey who blamed the supporters of Mr. Fizken. *Swinish*—beasly and disgunsting (سوروں کی طرح - بیزار کرنے والی). *Besotted*—stupefied by alcoholic drink (بد هوش). *Important duties*—the casting of votes. Each candidate praised his electors He blamed the supporters of the other side that they had been made to drink so much wine that they were not fit to cast their votes. *Commerce*—trade (تجارت). *Manufacturers*—industrialists. *Prosperity*—the condition of being prosperous. *Confidence*—hope. *Eventually*—finally.

Exp. In this paragraph Dickens gives us an idea of the speeches of the two candidates. They praise their electors. They held out high hopes. They said that the person who did not cast their votes for them had been made stupid by drink. Voters were won by temptations. They were flattered. They were entertained and bribed. No device was left out which would not help in winning them over. *Show of hands*—the electors were called upon to raise their hads upport of condidates. *Demanded*—asked for. *Poll*—vote at an election. *Accordingly*—in accordance with his wishes (مطابق). *Conduct*—behaviour. *Devoutly*—fervently (تہ دل سے). *Desplay*—show. *Reformed*—made again.

Page 81. *Screached*—cried. *Caprice*—sudden change of mind or behaviour cause ; tendency to change suddenly without apparent cause (بدلنا). *Dictated*—directed.

Exp. From this paragraph we learnt that Mr. Slumkey was returned to the parliament the borough of Eatanswill. *Polling*—voting. *Perpetual*—constant. *Excitement*—state of being excited, when the feelings are stirred up (جوش). *Conducted*—carried on. *Liberal*—generous. *Exciseable*—those articles on which excise duty is levied. *Remarkable*—very. *Public houses*—taverns (مے خانے) Liquor

was very cheap and was given to the voters by the candidates. *Vans*—carriages. *Springs vens*—carring fitted with springs. *Paraded*—went about. *Recommodation*—with a view to accommodate voters (ووٹروں کو جگہ دینا). *Voters who were sired with temporary dizzinesstin the head*—Those who became intoxicated. *Epidemic*—disease wide spread among many people in the same place for a time. The epidemic is being getting drunk (بیماری). *Prevailled*—was to be found in. *Contest*—fight, here it means election. *Alarming extent*—to a dreadful degree (بہت حد تک). *Utter*—complete. *Insensibility*—unconsciousness (بے هوشی). Dickens homorously remarks that getting drunk was like a disease among the voters. They were often found lying on pavements, unconscious. *Calculating*—given to calculating; they planned deliberately. *Reflecting*—thoughful (سوچ و بچار کرنے والے). *Convinced*—assured. *Gonfereuces*—meetings. *Solicited* — requested. *Returned* — made the member of the parliament. There were certain voter who cauld not be bought. They therefore did not go to polls. They did not cast their votes. Mr. Parker approached them and persuaded them to vote for Mr. Samuel Siumkey. The result of the polls was that the Honourable Samuel Slumkly of Slumkey Hall was elected.

Important Questions

Q. 1. Point out the strange practices that prevailed at the time of elections in England about a century ago as they are described by Dickens in Election. What improvements would you suggest to bring about a better atmosphere ?

Ans. Eatanswill Election tells us, though in a humorous about the strange practices that prevalied in England about a century ago. A book belongs to literature only when its appeal is universal (عالمگیر - آفاقی). The practices that prevailed in England at the time of election apply even to day to all the countries where elections are held. The first thing that we learn from this article is that the voters

were made drunk by way of winning them over. That might have been the case when liquor was supplied in moderation (اعتدال). But the voters were made drunk by the interested party so that they might not be able to go to polls. We learn this from Sam Weller, the personal servent of Mr. Pickwick. He tells his master that the voters were very fresh and energetic. This was in reply to the question of Mr. Pickwick. Sam Weller tells Mr. Pickwick that they were fresh because they had been pumped by him and the two walters of the *Peacock*. They were independent voters. One of the candidates bribed the waiters and Sam Weller to make them drunk. The result was that every man slept where he fell down. They were dragged out in the morning and put under the pump. The committee of the candidate paid one shilling prr head.

Mr. Pickwick was astonished. Mr. Weller told him that the barmaid of the Towns Arms. was bribed to hocus the brandy of the fourteen electors. Laudanum (افیون) was put in their brandy so that they might not be able to vote. Mr. Weller's own father was bribed by one of the gentlemen contesting the election to overthrow the voter in his coach when they come to vote. Making the voters drunk and unconscious, even drowning them was not considered unfair in the elections. Processions were taken out. Blows were exchanged, quarrels were frequent (اکثر). The speeches of the candidates were not heard. As soon as any one of the candidates rose to make the speech, he was hooted, jeered and lauged at Mr. Pickwick, the gentleman of affable temperament (اچھی طبیعت کا مالک) was roughly handled. He was simply answering the greetings of a lady of his acquaintance when the fellows belonging to the opposite party passed indecent remarks about him. Even the Mayor who presided over the election was not listened to. All these tactics (ترکیبیں) were employed to secure votes or to deprive (محروم کرنا) the other candidate of securing (حاصل کرنا) them.

Election must be fair. Corruption and corrupt measures should be put down with an iron hand. Vote should be by ballot (خفیہ). Impartial Returning Officers should be appointed. Party in power should resign so that the elections may be held in a freer atmosphere. But these are ideal things. There would be fights dnring the elections. Independent voters will be manhandled and sometimes done away with (مارے جانا).

Q. 3. Compare a present day election in Pakistan with Dicken's account of Eatanswill election.

Ans. Elections in Pakistan are not conducted in a better way than they were conducted in England about a hundred years ago Votes are bought as they were bought in England. Interested candidates entertain their voters lavishly (اسراف سے). They invite them to sumptuous (بہت پر تکلف) dinners. Cocks are slaughtered, quails (بٹیر) are roasted. Cigarettes of costly brands are supplied in Abondance. Their transport is arranged by the candidates. Every conceivable thing is done to please the votes.

It there are any voters who do not side with a particular candidate and if he is a man of substance (امیر) and authority, they are threatened with terrible consequences. They are abducted (اغوا کیا جانا) and some. I have heard are murdered.

Rival (مخالف) parties clash. Supporters of one candidate visit the voters and solicite (حاصل کرنے کی کوشش کرنا) their votes. If they do not listen to the persuasion they are threatened. Efforts are made to approach the Returning Officers. After the election bitterness (تلخی) results. Near relations are estranged from one another. Hostilities (دشمنیاں) are nourished. As matter of fact democracy is not suited to the genius (ہمارے لوگوں کے مزاج کے مطابق نہیں) of our people. What they desire is security and prosperity.

Any person who can give them this is considered a saviour (نجات دهنده) and a hero.

Dickens has described the election at Eantanswill in a humorous way. Happily no person is murdered though the voters are not allowed to vote according to their consent (مرضی). The candidates make loud promise. They promise that they would bring prosperity to their borough. Same is the case in our country. Candidates hold out promises to their voters which they seldom fulfil. Sometimes elections are very fair, but that was the case in Presidential election not in the case of ordinary members contesting for a small constituency (حلقه). I can say with certainty that in the case of the last Presidential election there were no malpractices. I know that election fueds (لڑائیاں) in our country take a very serious turn. A victorious candidate is led out in a procession. The defeated candidate resents it (برا محسوس کرنا). The victorious candidate proclaims his victory by letting off the fire works (آتش بازی). The vanquished candidate boils with anger and jealousy He goes home, brings out his rifle. He shoots the winner down. There were many cases like this in the last elections of Basic Democrats.

Passages for Explanation

Q. Explain the following passages with reference to their context :

(*a*) The noise and bustle which ushered in the morning were sufficient to dispel from the mind of the most romantic visionary in existence any associations but those which were immediately connected with the rapidly approaching election. (Page 70)

Reference : These lines have been taken from the article 'The Eatanswill Election' by Charles Dickens.

Explanation. There was lot of stir and noise in the town of Eatanswill in the morning. This noise was suffi-

cient to remove from the mind of the idealist alive that it was due to the elections that were fast approaching. A visionary might have thought that it was due to some revolution in the country, but the nature of the noise was sufficient to prove that it was due to the election that was to take place. The noise began with the morning. There was the beating of the drums, blowing of horns, of men and tramping of horses. Occasionally there was a fight between the rival (مخالف) groups.

(*b*) He describes himself as being surrounded on every side, when he could catch a glimpse of the scene, by angry and ferocious countenaces, by a vast cloud of dust, and by dense crowd of combatants. He represents himself as being forced from the carriage by some unseen power, and being personally engaged in a pugilistic encounter; but with whom, or how, or why, he is wholly unable to state.
(Page 76)

Reference: These lines have been taken from the article 'The Eatanswill Election' by Charles Dickens.

Explanation. There were two candidates contesting the election from the borough of Eatanswill. One was the Honourable Samuel Slumkey of Slumkey Hall and the other was Mr. Horatio Fizkin of Fizkin Lodge. The supporters of both these candidates took out processions. The followers of Mr. Slumkey had Blue as their colour and those of Horatio Fizkin had light yellow colony as their distinctive mark (امتیازی نشان). Both arranged processions which marched towards the election booth. Somehow both these processions got mixed up. Mr. Pickwick supported Mr. Slumkey. He wore a blue badge. One of the followers of Mr. Fizkin gave a push to the hat of Mr. Pickwick. He was pushed out of the Carriage. Then he was surrounded by angry and fierce looking people. There was a cloud of dust produced by the feet of the processionists. The followers of both the candidates were bent upon fighting and they did fight. Mr. Pickwick was dragged out of the carriage and someone began to fight with him though he did not like it at all. Mr. Pickwick

could not state the cause of the fight. He did not know with whom he was made to fight. After that Mr. Pickwick was pushed up some wooden steps by the persons who were behind him. There he found his friends. In these lines Dickens tells us about the behaviour of the supporters of the two rival candidates.

9. THE CORONATION OF ANNE BOLEYN

J.A. Froude

Life. James Anthony Froude was born in 1818 and died in 1894. He was an English historian. He was unchallenged among the great prose writers of the 19th century. He combined persuasive (قائل کرنے والا) charm with unrivalled powers of invective, (گالی دینا) Froude as historian was a storm-centre from the date of his publication of his warmly partisan (جانبدار). History of England from the Fall of Wolsey to the Defeat of the Spanish Armada (12 vols, 1856-70). Passing from the influence of Newman to discipleship of Carlyle, he became the latter's literary executer and ruthless (بے رحم) biographer.

England's Forgotten Worthies (paper which inspired Kingsley's *Westward Ho*; 1852); *English Seamen in 16th Century* (1895); *Ed. Carlyle's Reminiscences* (2 vols,), 1881): *Ed Letters and Memorials of Jane Welsh Carlyle* (1883); *Carlyle : A History of the first forty years of his life* (2 vols, 1882); *Carlyle; AHistory of his life in London* (*2 vols, 1884*).

Substance

From this extract we learn about the Coronation of Anne Boleyn. The citizens of London displayed great enthusiasm (شوق جذبہ) and taste in decorating the streets through which she was to pass. All the streets of London through which her regal (شاہی) procession was to pass decorated the streets colourfully. Every street vild (سبقت

(لے جانا) with the other to adorn itself. There were two Ambassadors from the States of Europe. The French Ambassador rode at the head of the procession. The lords of the realm, (مملکت) and lord's spiritual (روحانی سردار) formed the bulk of this pageant (جلوس). The spectacle was splendid. The person of the queen was the object of curiosity of all the spectators (تماشائی). Every one was anxious to see her lovely and fresh person. She sat in a white carriage drawn by two horses caparisoned (جن پر جهول تهی) with white silk. She was dressed in white silk robes. She was flushed (مخمور) with glory. She had small thought that she would meet the same fate as Catherine of Aragon. She was not at all aware of the freakish (متلون مزاجی) nature of her royal husband. She was beheaded three years after her Coronation.

As her procession passed through the streets children sang songs.

One of the children in Leadenhall made a speech to the queen for her fruitfulness (تاکه بچے پیدا هوں). In every street children waited for her and sang songs. Then she proceeded on to Westminster Hall. The king was not with her in any pert of the ceremony. She spent the Saturday night in the king's manor-house at Westminster. The next day she was crowned as the Queen of England. The crown was placed on her head by Thomas Cranmer, Arch-bishop of Canterbury. Froude says that Anne Boleyn should have leant a lesson from the fate of Catherine of Aragon but she was not noble and not wise. Therefore she did not experience any regret or sorrow at that time.

Summary

The procession : Anne Boleyn was married to Henry VIII in January 1533. She was crowned in great splendour

in May of the same year. There was great stir in the city of London on the 31st of May. Very elaborate arrangements were made for the procession of the Queen to pass. Gravel (کنکریاں) was spread on the streets. All the streets of London decorated their fronts in scarlet and crimson hangings. The dignitaries of the state were dressed in bright and colourful clothes. The peers of the realm were dressed in the robes of their orders. The French Ambassador was at the head of the cavalcade (گھوڑوں پر جلوس). The procession was made up of the lords temporal and spiritual. It was a glorious scene, this procession.

The Queen : The spectators did not care much for this glorious spectacle. All were eager to have a look at the queen. She drove in a white chariot drawn by two horsses covered white hangings. There was a golden canopy above her head. It made music with silver bells. She was dressed in white silk robes. Her hair flowed loose over her shoulders. She wore light coronet of gold and diamands. At that time she was the most beautiful, the loveliest and most-favoured of all England's daughters. But she was not at all aware that death lurked (چھپی ہوئی) like an adder (افعی) in that small crown of gold. She was not at all conscious of the troubled times and the capricious nature (تلون مزاجی) of here royal husband. She was condemned to death after three years.

Her reception. The streets of London through which her procession was to pass were thronged with school children and ladies. The streets were tastefully decorated. Grace-church merchants constructed a Mount Parnassus. On the top of the mountain sat Apollo with nine Muses, the daughters of Jupiter. They were holding lutes ar harps (شہنائیاں). They were singing songs in praise of the queen. In the Leadenhall street there was again a little mountain which was hung with red and white roses. A gold ring was placed on the summit (چوٹی). As the queen appeared

a white falcon (باز) was made to descend as out of the sky. on the summit. Then an angel came down with great melody and placed a crown of gold upon the falcon's head. One of the children of saint Anne made a suitable speech to the queen praying for her fecundity (بار آور هونا). No efforts were spared to make the procession perfect. The bells of every steeple were ringing. Children waited for her sith songs and ladies with posies (چھوٹے چھوٹے شعر). The queen rode alone, to reign supreme in that hour of her glory and triumph.

Coronation : She passed Saturday night in the king's manor-house at Westminster. On the following she came to the Hall accompanied by the high dignitaries of the state. The monks and the bishops sang solemnly as she approached the dais (چبوترہ) to be crowned. She was dressed in purple velvet furred with ermine (سمور). On entering the Abbey she was led to the coronation (تاجپوشی) chair. She was then conducted to the high altar and anointed queen of England. Cranmer the Archbishop of Canterbury placed the crown on her head.

Froude pities the queen because she did not know at that time that her fate was going to be no better than that of Catherine of Aragon. Three years later she was the ghost of a queen and ended her life on scaffold (تختہ دار) in the Tower. Froude says that Anne Boleyn was not noble and not wise. She therefore did not learn any lesson from the tragic end (حسرتناک انجام) of Catherine.

Main Points

1. The colourful pageant in the streets of London, 31st May, 1533.

2. Streets thronged with people eager to see the queen pass.

3. The procession passed through various streets of

London which were very artistically decorated (ذوق کے ساتھ سجائے گئے تھے).

4. Every street tried to surpass other streets in the matter of decoration.

5. The procession comprised (مشتمل تھا) ministers of the state, archbishops, bishops and other dignitaries (معرز لوگ).

6. The streets were radiant (چمکدار) with masses of colour, gold, crimson and viole.

7. The spectators were more anxious to see the queen than the colourful procession.

8. The queen rode in a white chariot drawn by two horses with white traping (جھول).

9. She was dressed in white silk clothes and wore a small crown of glod and diamonds.

10. Her hair flowed loose over her soldiers.

11. She did not know that within the hollow round death kept his court.

12. She had absolutely no idea about her tragic fate which she met after three years.

13. Froude morelises over her sad fate (تبصرہ کرتا ہے).

14. The streets were decorated with the height of ingenuity (مہارت).

15. In one of the streets a Mount Parnassus had been built.

16. On the top of that mountain sat the god Apollo with the Muses on either side.

17. They held musical instruments in their hands and sang the queen's praise as she passed through the streets.

18. Another street was also decorated in a similar way.

19. Children and ladies greeted the Queen with songs and posies.

20. The king did not accompany her as he desired her to rule without a rival.

21. She spent the night in the manor house of the king at Westminster.

22. She was crowned the next morning in the midst of great pomp and splendour.

23. The crowd was placed on her head by Archbishop Cranmer who presided over her trial three years.

24. The Queen was not visited by any dark thoughts about her future.

25. She did not learn any lesson from the tragic fate of Catherine of Aragon.

Critical Appreciatioe.

This is a historical essay written in stately propose. The description is so graphic that we can visualise the splendid pageant of the Queen of England. The picture that we get is that of a colourful procession. We can imagine the throught of the people jostling too see the observed of all observers. The streets of London vied with one another to decorate themselves. The dignitaries of the state turned out in their official robes. The procession marched through the streets of London. Froude contrasts the streets as they appear now as they did them. They are now so black and smoke grimed. At that time they were radiant with masses of coloure, gold crimson and violet.

The spectators did not much care for the spectacle, (نظارہ) they were anxious to see another object. The Queen drove in a white choriot drawn by two palfrie in white damask swept the ground. She was *fortune play, thing of the hour.* She little recked that within the golden crown which she was wearing Death his court. She had a little scene to monarchise. Like Carlyle, Froude moralises on history. This splendour was the fatal gift of greatness. The Queen was swayed by passions. She little knew what was in store for her. She did not reckon with the capricious nature of her royal spouse (شاہی خاندان).

The decorations of the Grace-church, and Leadenhall decorated their streets with great ingenuity. They erected a Mount Parnssus with Apollo sitting on the top surrounded

by Muses. There was another little mountain. A gold ring was placed on the summit of that mountain. As the Queen appeared, a white falcon was made to descend as out of the sky. Then an angel swooped down with great melody. A very noval device. Though Froude gives a wonderful description of the pageant he cannot help pitying the condition of the Queen. He says that she should have heeded the lesson of the tragedy of Catherine. She could not think of the sad mourning figure which had stood where she was standing now. Anne Boleyn did not have any idea about the fate of Catherine. She did not spend any thought on the troubled times in which she lived. Froude continues to say that she was not noble and was not wise. She felt nothing but the delicious, all-intoxicating (مخمور کرنے والا) present. She was too proud of her beauty and charms to think of Catherine of Aragon. Anne Boleyn rejoiced at her death two years latter, little knowing that after a year she would be behead on the scaffold.

Notes and Explanation.

Page 82. *I May* Anne Boleyon (1507—36) was the daughter of Sir Thomas Boleyn and Elizabeth, daughter, of Thomas Howard, afterwards Duke of Norfolk Henry VIII, who was tried of his wife, Catherine of Aragon, got Cranmer, the Archbishop of Canterbury, to declare (اعلان کرنا) his wedding null and, (منسوخ) and void married Anne in January, 1533. She was crowned in grent splendour in the following May. In September she gave birth to a daughter afterwards Queen Elizabeth. Three years later, the caprious (متلون مزاج) tyrant (ظالم آدمی) sent her to she scaffold (May 19, 1536) (تختہ دار) on a trumped-up (جعلی) charge of adultery (زنا). *Stirring*—moving about. *Temple Bar*—the name of a locality in London. *The Tower*—the famous of Tower of London where the jewels and crown of the English sovereigns are kept. This was the place where the nobles where beheaded. It has therefore, very bad associations. *Were strewed*—scattered over a surface; partly covered

over a surface ; partly coverep with something scattered. *Gravel*—small stones with coarse sand, as used for roads and paths. *Railed off*—railing (جنگلہ) was fixed so that the footpaths were separated from the roads. *Guild*—society of persons helping one another, forwarding common interests, e.g. trade, social welfare. *Apprentices*—pupils *Gaudy*—bright and showy. *With their staves*—This is a quotation from Edward Hall's Chonicale, which covers the period from 1399 to 1517, and is particularly valuable for the reigns of Henry VII, and Henry VIII. Froudes account is based upon it. *To cause*—to make *Cornhill and Grace Church Street*—the names of the streets of London. *Scarlet*—bright red. *Crimson*—deep red. *Arra*—tapestry (پردے) *Tapestry*—piece of cloth into which threads of coloured wool are woven by hand to make designs and pictures, used for covering walls and furniture. *Outshine*—to exceed in brightness. *Cheap side*—the name of a street in London. *Rival*—streets. *Draped*—decorated or covered (ڈھکے ہوئے) *Splendidly*—majestically. *Tissue*—any kind of woven fabric. *Valvet*—(مخمل) *Sheriff*—officer of the crown in counties and certain cities with legal and ceremonial duties. *Pacing up and down*—riding slowly up and down. *Flemish horses*—horses from Flanders. (باجیم کے گھوڑے) *Liveries*—uniforms. *Thronged*—crowded. *Procession*—pageant (جلوس) *Grim*—stern ; of forebidding aspect (سخت خوفناک) *Rolled back*—were opened. *Arch way*—curved structure built as an ornament or gate-way. *Column* deep arrangement of soilders in short ranks, one behind the other. *Defile*—of troops; march in a single file or narrow column (قطار میں چلنا). *States*—countries. *Permitted*—allowed. *Grace the scene*—confer honour or dignity on (عزت افزائی کرنا). *Venic*—in Italy. *Isolated*—separated ; solitary ; cut off from the rest. *Countenance*—face. *To make the most of*—to get the maxi-

mum advantage. (زیادہ سے زیادہ فائدہ اٹھانا) *Van* front part. *Cavalced*—company or procession of persons on horseback or in carriages. *Surcoat*—outer garment, usually sleeveles, (بغیر آستین کے) worn by men and women over armour or ordinary dress. *Trapped*—covered with horse cloth; decorated with trappings, ornaments especially those put on horses. *Powdered*—covered with some sort of powder. *Knights of the Bath*—an English order of knighthood so named from the bath before installation. *Purfled*—ornamented with embroidery, especially the edge (مزین). *Miniver*-white fur *Interval*—after a short time. *Mitred*—wearing mitre or a conical cap (سمور بشپ کی ٹوپی). *Robes*—clothes. *Abbot*—man at the head of the monks in an Abbey. *Barons, Earls and Marquises*—these are the different orders of barons. *Elaborate*—worked out in detail. *Gorgeousness*—magnificence. *Thomas Audley* (1488-1544), a subservient (غلام یا تحت) minister of Henry VIII, who afterwards presided at Anne Boleyn's trial and was present at her execution. *Chancellor*—the highest judge and chairman of the House of Lords.

Page 83. Du Bellay—A French Gardinal and diploment (سفیر), who was in England on a displomatic mission from the French Court (1527-34). He was a man of liberal opinions, and a patron of Rabelais and other men of letters **Garter**—Garter King-at Arms, the Chief Herald at the Order of the Garter, the Garter, the premier (سب سے بڑا) order of the British reals. *Stole*—strips of silk or other material worn round the neck with the ends hanging down in front by priests or some Christian churches during services. *Crozier*—bishop's staff, usually shaped like a shephred's crook. *Maco*—rod or staff often very much ornamented carried or placed before on official e.g. a Mayor as a sign of office or symbol (نشانی) of power. *Howard*—Lord Howard became Duke of Norfolk in 1524 and Earl Marshal of England 1533. His two nieces, Anne Boleyn and Catherine Howard, and his son, Lord Survey

the poet, all went to the block. Howard himself was condemned to death, but Henry VIII died the morning before his execution, and he was reprieved (بخش دیا گیا) *Belted*—wearing a belt. *Marshal*—official responsible for importance event or ceremony. *Succeeded*—followed. *Wand*—stick. *Brazzing*—very bright. *Trail*—line. mark, or series of marks drawn or left behind somebody that has passed by. *Pageant*—public celebration, specially in which there is a procession persons in fine costumes. *Smoke-griemed* covered with dirt. Smok grimed means covered with smoke. *Radiant*—bright. *Lattices*—frames work of erossed metal strips as a screen, fence or door, or for climbing plants to go over. Here the idea is that people had crowded the frame work of iron, the railings behind which they were standing to watch the procession.

Exp. In this long paragraph the writer gives a detailed description of the colourful procession of the Queen as she was going to be crowned. *Glorious*—full of glory ; splended magnificent (شاندار پر شکوہ) *Spectacle*—sight; sign. *Unheeded*—people did not care for this procession, because they were anxious to see the Queen. *Another object*—the Queen. *Chariot*—carriage. *Palfreys*—old use, and in poetry saddle horse for riding especially one for woman. *Damask*—silk or linen material with the design shown up by reflection of light. *Swept the ground*—trailed on the ground (زمین پر گھسٹ رہا تھا) *Canopy*—usally cloth covering over a bad, throne or held on poles over a person. *Brone*—carried. *The observed of all observers*—the queen who was the object of curiosity and interest. *Occasion*—cause. *Glittering*—shining brightly. *Homoge*—expression of respect ; tribute paid to somebody, his merits. *Plaything*—toy Fortune smiled on the queen. She was, therefore, a toy, a beautiful object with which fortune played at that time. *Perfumed*—scented ; fragrant. *Incense*—fragrance (خوشبو عود). *Risked*—put in danger. *Delicacy*—honour.

Exp. In this paragraph the writer tells us about Anne Boleyn who was the cause of this professson. Every person

was anxious to have a look at her. She was inhaling (سانس لینا) the pleasure cf greatness. She had put in risk her fame and self-respect to win this greatness. *She had won it*—she had achieved the object of becoming the queen. Anne Boyeln was the daughter of Sir Thomas Boleyn, afterwards Earl of Wiltshire. King Henry began to woo her. He began to shower wealth and honour on her father. She was his mistress before her actual marriage. Henry suspected her of fidelity (وفا). She was accused of adultery with her own brother and four commoners. Her father and her uncle were instrumental in her death. *Sate*—sat. *Temple*—flat part of either side of the head between the forehead and the ear (کن پٹی). *Cornet*—small crown worn by a noble. *Most favoured*—enjoying the best of favours. *The hollow round*—the circle of the crown which was hollow from inside. The lines which the writer quotes are from the play of Shakespeare Richard II. Act III Scene II. *Kept death his court*—death reigned supreme even within the empty crown that encircles the head of the king, here the queen State is wrongly printed. It should be sate which means sat. *Antic*—means a buffoone (مسخرہ). *Scoffing*—laughing at. In the actual drama the words are a little different. In place of her there is his. *Grinning*—laughing at. *Pomp*—glory.

Page. 84. *Allowing her*—the word in the actual play is his. *To monarchise*—to play the king. *A little breath*—a brief spell of time. *Infusing*—filling. *A little scene*—a small span (تھوڑا وقفہ). *Influsing*—falling. *Vain conceit*—foolish conceit. *Walls*—encloses. *Brass Impragnable*—invulnerable brass (ایسا پیتل جس میں سوراخ نہ ہو سکے). *Humoured thus*—his vanity being satisfied in this way. *Bored*—made holes. *And farewell queen*—made an end of the queen. These lines mean that death regioned supreme even within the emptv crown that the encircled the head of the queen. He was seated there like a clown and mocked

at the queen's royal power and laughed at her glory. He (Death) granted him a brief spell (وقفہ) and a small stage on which to play the queen and strike terror into the hearts of the people with her looks of authority. Death filled the queen with vain self conceit as if the human body which enclosed the soul were invulnerable. After her vanity had been tickled for a time death made a hole into that wall of flesh which the queen believed to be impregnable and made an end of her. *Fatal gift of greatness*—the gift of greatness was fatal (مہلک). *Tremendous*—tumultous(طوفانی). *Deeps*—seas. *Three*—sharp pain, especially of child birth. *Are spelting up*—are being broken. *Worstle*—fight. *Symbols*—signs. *Alternating*—changing. *Unsteady*—unbalanced. *Intoxicated*—drunk. *Chaos*—confusion (افرا تفری) *Converting*—changing. *Silly*—foolish. *Image*—likeness. *Deposed*—displaced *The Pandora box*—According to the old Greek legend (کہانی), Jupiter gave Pandora a box, which was opened by her husband Epimetheus. From it issued a multitude of evils which have ever since troubled mankind only Hope remained behind. *Passion*—strong feelings like love, anger and grief. *Sensualaties*—love of, indulgence in sensual pleasures, especially of the body. *At length*—at last *Save*—except.

Exp. Froude like Carlyle is given to moralising. Anne Boleyn was drunk with greatness. This intaxication was dangerous. It was especially dangerous in those times of political instability (عدم استحکام). Monarchs, kings and queens acted freakishly (متلون مزاجی سے). The thoughts of the ruling kings and were like the great sea. They found expression in sudden outburst like fountains and springs gushing out of the sea. At that time the nations suffered due to revolutions. Ancient law and order and traditions were ruined as if by volcanic eruption (زلزلہ). At that time the kings and queens undid the work of one another. The result of those revolutions was that unhappy souls became the victims of these resolutions. The Tudor period was a

period of such revolutions and politicals upheavels. (زیر و زبر ہوا). The result of such changing fortunes filled the head of an unbalanced person like this young queen with the thoughts of splendour. There was confusion in her mind like the confusion in political spheres (دائرہ). She did not care for what her conscience told her. She allowed full play to her passions volumptuousness (عیاشی) and follies. Men and women at that time allowed themselves to be governed by passions and follies. Only God's forgiveness could save them from such acts of folly. The idea in this paragraph is that this young queen allowed herself to be carried away by temporary pomp. She did not know that she lived in troubled times. She did not have the least idea that the king would desert (چھوڑ دینا) her after a short time. He will get her tried and executed. This paragraph tells us about the troubled times in which Anne Boleyn lived The fate of people depended on the sweet will of mercurial (سیمابی طبیعت کے)kings and potentates (بادشاہ) *Three short years*—Anne Boleyn was tried and executed after three years. She was beheaded on the nineteenth May 1936. *Radiant*—shining. *Gay*—happy. *Errand*—a short journey performed for some purposes. *Coronation*—the act of being crowned. *Ghost*—something shadow or without substance (بھوت). *Tragic*—sad. *Into a Presence*—presence of God. The writer contrasts the gaiety of the occasion of her corunation and her sadness at the time of her execution (قتل). *Cloud*—here it is used as verb; darken; to make indistinct as by a cloud.*Peeresses*—ladies of high rank. *In the rear*—at the back. *Pseudo classic art*—in composition, sham, false, spurious (نقلی) here it means in the imitation of classical art.*Styll-yard*—A guild of Hense Merchants, who had a trading-factory at the Steelyard or Styll-yard on the banks of the Thames, and had various mercantile privileges. *Mount Parnassus...Helicon*—Mountains sacred

to the Muses. Calliope was the Muse of Eloquence : Such pageants or mosques (تماشے) were very popular in the sixteenth and seventeenth centuries.

Apollo—the god of poetry. *Lute*—stringed musical instrument associated with poets and poetry. *Harp*—stringed musical instrument played with the fingers. *Posy*—a motto as on a ring. *Epigram*—short saying expressing an idea in a clever and amusing way. *Spectacle*—sight. *Catholic kind*—in the way in which spectacles were arranged in an elaborate way. *Quaint*—strange. *Forced*—affected. *Emblematic* — (جو نشانیاں تهیں) symbolic. *Falcon*—hawk (باز). *Incontinent*—wanting in self-control or self-restraint (فوری طور پر). *Melody*—music. *Close crown*—narraw crown. *Saint Anne*—The mother of the Virgin Mary. Mary, wife of Cleophas, is one of the "four Maries" mentioned in the New Testament (انجیل). *Oration*—speech. *Fruitfulness*—the idea is that one of the children made a speech to her saying that Anne Boleyn should have children like Saint Anne. *Pretty conceits*—beautiful thoughts. *Multiply*—increase. *Fancy*—idea. *Preserve*—save. *Festivities*—rejoicing; festive proceedings; joyful events. *Flagging*—becoming dull. *Conduit*—large pipe or water-way. *Steeple*—high tower with a spire, rising above the roof of a church (کلس). *Resources*—means. *Fantastic* — fanciful. *Extravongance*—wildness of thought. *Exhausted*—used to the full. *Triumph*—victory. *Temple Bar* etc. these are the names of the streets of London. *Intend*—mean. *Ceremony*—special acts, religious service on an occasion such as a wedding, funeral, the opening of a new public building (رسم افتتاح). *Reign*—rule. *Rival*—person who competes with another because he wants the same thing or to be or do better than the other. *Undisputed* — unquestioned. *Sovereign* — ruler. Throughout these festivities the king (Henry VIII) was not with her. She was given a warm ovation (استقبال) everywhere. The king desired that she should be without a rival.

Page 86. *Retired*—went. *Manor house*—in England unit of land under the feudal system, part of which was used directly by the Lord of the manor and the rest occupied and farmed by tenants (مزارع) who paid rent in crops and service. *Peers*—lords. *Assembled*—gathered. *Dais*—platform especially at the end of a hall for a throne or for a desk for a lecturer. *Laid with*—covered with. *Santuary*—holy or sacred place, especially a church or a temple. *Preceded by*—before whom went. *Knights of the Garter*—the word garter means elastic band worn round the leg to keep a stocking in place. The Garter, badge of the highest order of English knighthood *Train*—part of a long dress or robe that trails on the ground behind the wearer. *Borne*—carried. *Lappets*—a little lap or flap. *Ermine*—small animal whose fur is brown in summer and white in winter, except for black pointed tail; the fur of this animal used as part of the dress (سمور). *Wreath*—garland. *Abbey*—the Westminster Abbey. *Preliminaries*—preliminary actions and measures (ابتدائی باتیں). Preliminary used as an adjective means coming first and preparing for what follows. *Were despatched*—got through quickly. *Conducted to*—led to. *Altar*—raised place, flat-topped table or platform on which offerings are made to a God (قربان گاہ). *Anointed*—applied oil or ointment as a religious ceremony. *Cranmer*—Thomas Cranmer (1489-1556), Archbishop of Canterbury, the time-serving prelate (بڑا پادری) who arranged the divorse of Henry VIII, from his wife, Catherine of Aragon, and was subsequently burnt at the stake for heresy (کفر) by Queen Mary, Catherine's daughter. *Dunstable*—In Bedfordshire. Here Cranmer held the Court which declared Catherine of Aragon's marriage to the King invalid. *Saint Edward's Crown*—the Crown of Edward the Confessor, always used by the Kings of England at their Coronation. Queens were usually crowned with the Crown of Queen Edith. *Scarcely*—hardly. *Sceptre*—rod of royalty (عصاشاہی). *Twing*—sudden sharp pain. *Remorse*—deep, bitter regret

for wrong doing. *Pang*—sharp pain. *Recollection*—memory. *Inhaling*—breathing. *Incense* — smoke of substance producing sweet smell when burning (عود). *Morning*—this is misspelt for mourning. It means lamenting. *Vision*—phantom (شکل). *Flit across*—fly or move lightly and quickly. The mourning figure is Catherine of Aragon whom the king had divorced. *Desolate*—friendless; wretched; lonely and sad. *Neglected*—not cared for. *Twilight*—faint half light before sunrise or after sunset. *That figure*—the figure of Catherine. *Weighed heavily upon*—oppressed (سامنے آئی). *Fleeting*—passing quickly. *Vicissitude*—changes.

Page 87. *Delicious*—sweet. *All absorbing*—very interesting. *Present*—present moment. *Plain*—not beautiful. *Foil*—person or thing that contrasts with and thus sets off the qualities of another.

Exp. Catherine was not good looking. Anne Boleyn on the other hand was exceedingly beautiful. As she was crowned the queen of England she did not remember the dark fate of Catherine of Aragon. Anne Boleyn should have cared for the fate of Catherine but she did not, because Froude thinks that Anne Boleyn was neither noble nor wise. *Exult over*—feel happy; to rejoice exceedingly (بہت خوش ہوا). *Thought of her*—thought of her death. *Glow*—light. *Flush*—redness; freshness. Anne Boleyn did not think of her death. She was intoxicated with the glow and flush of victory. She had replaced Catherine as the Queen of England but she also met the same fate.

Important Question

Q. 1. "But let us not cloud her short-lived sunshine with the shadow of the future."

Give an account of the splendour of the coronation of Queen Anne Boleyn. What does Froud mean by "short-lived sunshine" and "shadow of the future?"

Ans. Froude has given a very graphic description of the colourful procession of Anne Boleyn as it passed through various streets of London, from the Tower to

Westminster Abbey. There she was to be crowned the Queen of England, on 31st May, 1533. Cornhill and Grace-Church Street and Cheapside tried to outshine one another in decoration. The procession started from the Tower and wended its way (گزرا) through the streets of London.

At the head of the procession were twelve French knights. Then followed the Archbishops of York and Caterbury. Behind them were lord and peers (نواب وغیرہ). Every street tried to out do the other so far as decoration was concerned. In Grace-church Street a Mount Parnassus had been constructed (بنائی گئی). On the top of the mountain sat Apollo (شاعری کا دیوتا) with Muses on either side. Another little mountain was constructed in Leadenhall. As the Queen approached a white hawk was made to come as out of the sky. Then came down an angel with great melody. Every-where school children greeted her with songs.

She was crowned the next day in the morning. She spent the Saturday night in the manor-house of the king. The next morning she was crowned. The bischops and monks sang solemnly. She was dressed in a purple velvet furred with ermine. Her hair hung loose under a wreath of diamonds. After preliminary ceremonies she was conducted up to high altar and anointed Queen of England. Cranmer placed the crown on her head. The procession that was taken out before she was crowned was characterised by unparalleled (بے نظیر) magnificence (شان) and splendour.

Anne Boleyn was intoxicated (مخمور) and flushed with a feeling of triumph (فتح). She did not take into consideration that at that time nations were in the throes (sharp pain) of revolution (انقلاب). She did not know that after three years she would be confined (قید) in the Tower of London. She would no longer be radiant with beauty on a gay errand (journey) of Coronation. She would be

a poor wandering ghost, on a sad tragic errand. She would never return after her exit (نکاس). Her sense of exultation (خوشی) and joy was shortlived. Her glory would be over after a few months. Finally she would be neglected by the king and condemned to die on the scaffold. That is why Froude says that the sunshine was shortlived. She had no thought of the shadow of the future.

Passage for Explanation

Q. 1. Explain the following passage with reference to its context :

Did any twinge of remorse, any pang of painful recollection, pierce at that moment the incense of glory which she was inhaling? Did any vision flit across her of a sad mourning figure which once had stood where she was standing now, desolate, neglected, sinking into the darkening twilight of a life cut short by sorrow? Who can tell? At such a time, that figure would have weighed heavily upon a noble mind, and a wise mind would have been taught by the thought of it, that although life be fleeting as a dream it is long enough to experience strange vicissitudes of fortune. **(Page 86)**

Reference: These lines have been taken from the article 'The Coronation of Anne Boleyn' by J.A. Froude.

Exp. Anne Boleyn was crowned as the Queen of England amidst great pomp and splendour. She was intoxicated with glory. She should have learnt a lesson from the sad fate of Catherine. Froude asks whether Anne Boleyn experienced any pain of regret at that moment about the sad fate of the deposed Queen. He asks whether Anne Boleyn saw the figure of Catherine as she stood in the Tower. and mournful. She had been neglected and deserted by Henry. She had entered into the dark of the night of her life. Whether Anne Boleyn saw the sad picture of the Queen whom she had supplanted (جس کی جگہ اس نے لی تھی) she should have learnt a lesson from her unfortunate fate. Though life is short there are sudden changes in the fortunes of men and women. Froude adds

that Anne Boleyn was neither noble nor wise, therefore, most probably no thought of remorse (پشیمانی) entered into her head at the time of the climax of her life. She should not have depended on her changeable husband whose record was full of blood of the nobles of his realm (سلطنت).

10. HOW AMYAS THREW HIS SWORDS INTO THE SEA

(*Charles Kingsley*)

Life: Kingsley was born in 1819 and died in 1875. He was an English clergyman, novelist and miscellaneous (متفرق) writer whose sympathy with the sufferings of the poor aligned (حامی بنا دیا) him with the Christian Socialists and was the mainspring of his first two novels, *Yeast* (1851) and *Alton Locke* (1850). His later novels including *Westward Ho!* 1856 and *Water Babies* (1863) for children), are less specifically (خاص طور پر) reforming in character but show the same ardent (جذبہ سے بھری ہوئی) didatic (اخلاقی) spirit, vivid imagination giving reality to past times, and love of natural history and scenery. Kingsley also wrote poetry, of which the ballad song *Sands of Dee* shows his catholistic (عالمگیر) quality. As regius professor of history he aroused historical imagination, but lacked modern historical method. His sermons, concise (مختصر) and vivid also show social concern and humanity.

His style: Kingsley's style is eloquent (فصیح). There is rhythm in the beautiful language of Westward Ho! It is a colourful and romantic novel.

Substance

Amyas Leigh pursued (تعاقب) Don Guzman for sixteen days, but could not overtake him. On the sixteenth day he caught a glimpse of the ship of the Spanish Don.

The weather was unfavourable. It was a stormy night and the day dawned cloudy. Dark clouds threatened the sky. It was probable that the Spanish ship was becalmed (ساکن). She was now near the Welsh coast. The fire of revenge burnt in the breast of this sea giant. He was determined to take the revenge (انتقام) of his brother Frank Leigh and his beloved Rose Salterne. He behaved masterfully towards his officers, Will Cary, and Salvation Yeo. John Brimblecombe persuaded him to give up the thought of revenge, but Amyas Leigh would not listen. It seemed that he was possessed by the devil. There was no mind so the *Vengence*, the ship of Amyas, could not overtake the Spanish ship. At last there was the much—longed for mind. They quickened their pace. Amyas Leigh asked his men to get ready with their arms and ammunition (گولہ بارود). The Spanish ship seemed to be within half a mile of them. At last she was in sight. They did not care for rain and rough wind. The sea was stormy. They were near Lundy (ایک جزیرہ). They could see the rock, the Shutter in the waves. Strong gale was blowing. The Spanish ship was caught between the Shutter and the land. As Amyas was near his victim, the Spanish ship struck against the Shutter and sank. In anger Amyas threw down his sword into the sea as it was useless.

At the same time there was terrible flash of the lightning. The whole of the *Vengeance* seemed to be full of bright flame. There was complete darkness. Salvation Yeo was struck dead with the flash of lightning. The same flash blinded Amyas Leigh.

Amyas was taken down is the cabin. He became unconscious. When he recovered he was told that Salvation Yeo had been struck dead with the lightning. The surgeon of the ship recommended that he should be bled (فصد کیا جائے). Amyas threatened the surgeon that if he

came near him he would knock him down. Amyas Leigh desired Will Carry and John Brimblecombe that they should take him the crag (پہاڑی) above the Devil's lime-kiln. He was taken there. The sea birds were disturbed as they entered their solitary domain (ملکیت). It was a glorious day. That was the place from where he could smell the salt of the sea. He seemed to devour the land-scape and seascape (سمندر کا منظر) with his blind eyes. It was a grand spectacle. He was made to sit at a convenient place. He asked his men to turn his face to the Shutter. His men left him alone. Amyas Leigh slept there as his heavy and quick breath showed. When he got up his companions told him that he had been sleeping. He seemed very cheerful. It seemed that he had been relieved of a heavy burden. He confessed (اعتراف کرنا) to his friends that he had been a devil though he thought himself to be the grandest of men. God had shown him his sin. He had made up his quarrel with Don Guzman. He asked his companions to place him down upon the heather (جھاڑیاں). Then he related to them his dream. In his dream he had seen the scenes of his adventure. He saw the house where Rose Salterne lived with her seducer (ورغلانے والا) and then her husband, Don Guzman. He saw in dream that he loved her. Then he saw Don Guzman drinking wine with his men. He spoke to Amyas in the dream. He told Amyas that they had a fair quarrel. His wife Rose Salterne and his brother Frank had forgiven him. So his honour was not stained (داغدار). Amyas replied that God had judged their quarrel. Both of them confessed their sin and shook hands. Then he was brought home, calm and clear minded.

Summary

Sixteenth day of the siege : Amyas Leigh had followed his enemy Don Guzman through the strait of Dover.

Then he followed him to the North Sea, round Scotland and then towards the south through the Irish Sea. Don Guzman had come with the Armada but Amyas Leigh did not care to take part in the naval engagement (بحری لڑائی) but was intent on capturing his enemy Don Guzman who had seduced his beloved Rose Salterne and married her. The Spanish ship was near the coast of Wales. She was trying to make for the English Channel and on to Spain. The weather was very rought. It was a stromy night. The day dawned very cloudy. Ihe sky was covered with low and dark cloud. There was no breeze. So the ship of Amyas Leigh could not plough through the sea.

The thought of revenge: Amyas Leigh walked up and down the deck of the ship in great irritation. His one aim in life was to take revenge from the Spaniard. Amyas asked his men to get their guns ready. Their was no wind at all and so the Vengeance could not move.

He was impatient to get the revenge. He went without food. The faithful companion of Amyas. Yeo had apprehensions (خوف) about himself and about his master. At last Amyas dimly saw the ship of the spaniard. The cloud had lifted suddenly. Amyas sag the tall mast and the stately hull (جہاز کا بڑا حصہ) of the Spanish ship. Amyas had been without food and water for four days. He had been very sullen (غصہ میں). He confessed to his companions Yeo and Carry that he was not himsef. He was his brother's avenger (انتقام لینے والا). Amyas all the time sharpened his sword edge with the hone (تلوار تیز کرنے والا پتھر).

The sky again became cloudy. Thunder rumbled in the air. Then Yeo came to Amyas at two and told him that the Spanish ship was theirs. She had been caught in a trap. The storm was imminent (فوری آنے والا). At last the breeze began to blow. The Spanish ship, being

heavy and the atmosphere being windless, could not move. Amyas ordered that guns should be got ready. The wind reached the Spanish ship also. She also began to run. Salvation Yeo was sure that the Spanish ship was running into the jaws of destruction. *The Vengeance* gave the Spanish ship a very hot pursuit. There was only one mile left between the Spanish ship and the ship of Amyas, The sails were shortened so that the Vengeance might not overshoot (آگے نہ نکل جائے) the mark.

Amyas throws his sword into sea: The Spanish ship was now very near. Her sails were torn with the gale. Amyas again ordered his men to get ready for the fight. The Spanish ship was at a distance of two hundred yards from them. They were near the Island of Lundy. They were near the dangerous rock the Shutter. The tide was full. Don Guzman saw his danger. The ship struck against the rock and sank. Every person on the Spanish ship wailed loudly. Amyas and his men saw the Spanish ship disappear in water. Amyas threw his sword into the sea and cursed himself. He had lost his right. There was a sudden flash of lightning. Every rock shook. Yeo was struck dead with the flash as he held the tiller.

Amyas is blinded: The same thunder which had struck Salvation Yeo dead deprived Amyas of his eyesight. He became unconscious and was removed to his cabin. When he came to himself he began to talk deliriously (بے ہوشی سے). Jack Brimblecombe told Amyas that he should pray to the Lord to forgive him for his wilfulness. Amyas did not know what had happened.

Amyas asked Cary to kill him. He wept like a boy. They rowed him in the boat and caried him through the hill to the old castle. There they passed three miserable days. They nursed Amyas, Cary and Brimblecombe. The surgeon of the ship recommended bleeding. Amyas remained unconscious for three days. He recovered consciousness on the fourth day. He asked Will Cary to take him out of the suffocating (دم گھٹنے والا) room and

take him to the sea. He asked them in a commanding tone that he must be carried to the south end. The surgeon recommended blood-letting but Amyas was enraged. He threatened the surgeon who disappeared as Amyas stepped towards him.

The vision: Amyas Leigh desired to be taken to the rock above the Devil's limekiln. So thither he was taken. It was such a terrible place that it really looked like the limekiln of the Devil. As they reached the place the sea birds were disturbed. There was a ravan (کوا) and a thousand other birds which flew out as the party came to the rock. It was a glorious day and a glorious sight. From the cliff, valleys covered with heather and green fern could be seen. To the west the blue waves of the Atlantic were visible. The sky was dotted with clouds. The warm sea breeze blew over the cliffs. There was proud smile on the lips of Amyas. He inhaled deep in the breeze. He seemed to enjoy the grand spectacle though his eyes were lightless. He was glad to be near the sea. He then requested them to set him down so that he could rest among the rocks without fear of falling. He found life still sweet even though he was without eyes and friends. Then he asked them to leave him alone for a while. So they placed him in a depression (نشیب) in the solid rock. It was sixty feet square and about hundred and fifty in depth. It was known as the Devil's limekiln. From this place the gurgle of the waves could be heard. It was a place which could freeze the blood of a weak man. So they placed him there and he asked them that they should turn his face to the Shutter.

His companions left him. He leaned his elbows on his knees. His head was upon his hand. He remained for a long time in that posture. He was asleep and breathing heavily. Cary came to him. Amyas lifted his head. He felt happy and light. His friends asked him the cause of his cheerfulness. He told them that he had reason to be cheerful. He had left a heavy load behind him. He had been eured of his vanity (غرور). God had shown him his

sin and he has made up his quarrel with the Spaniard. Then he related to them his dream.

The dream which he had dreamt was a very vivid (واضح) one. He thought that his sight had been restored to him. He found himself in the Spanish Main. He saw Rose Salteme living with her husband Don Guzman. He saw that he loved her. Then he saw the Shutter. He saw the drowned Don Guzman at the bottom of the sea. He saw his grand old galleon. He told them that he saw him sitting in his cobin. His officers were sitting round him drinking wine. Fish swam about them but Don Guzman did not care. He took out a locket from his bosom. It contained the picture of his beloved lady Rose Salterne. Then he asked them to drink to her. Don Guzman told Amyas Leigh that his wife (Rose Salterne) and his brother Frank Leigh had forgiven him. So his hour had not been tranished (داغدار هیں). God had judged their quarrel. He had sinned and was punished. Then they shook hands.

It seemed that Amyas Leigh was tired. His face was clear and gentle like a new born babe. Then his head dropped upon his breast again. Either he was swoning (غشی آ رہی تھی) or sleeping. He slept for two days. Then he got up and asked for food. The next day he was taken away in his ship *the Vengeane* to his ancestral (آبائی) home.

Main Points

1. Sixteenth day of the Spainard Don Guzman.
2. Stormy night was followed by a cloudy day.
3. Amyas Leigh and his men pursued the Spanish ship hotly.
4, There was no wind so the ships could not move.
5. At last they had a dim sight of the Spanish ship.
6. She was in the Bristol Channel.
7. The only thought which burnt like a flame in the

heart of Amyas Leigh was to take revenge of his brother Frank and Rose Salterne. He seemed to be possessed by the devil.

8. He continued to sharpen his sword on his hone.

9. Thunder in the sky,

10. There was a lull.

11. At last the wind began to blow.

12. Pursuit was resumed (دوبارہ شروع ہو گیا).

13. Amyas Leigh ordered his men to get ready for fight.

14. The Spanish ship was near Lundy and the dangerous rock the Shutter.

15. The wind blowing. They were very near the Spanish ship, at a distance of two hundred yards.

16. The Spanish ship struck on the Shutter, a very dangerous rock.

17. Due to the strom on the sea this huge ship could not get clear of the dangerous rock.

18. Amyas saw the Spanish ship giving a jump and then saw her keel tumbling over into the sea.

19. Amyas cursed himself. He hurled his sword into the sea because he lost his right.

20. Just at that time there was a terrible rumbling and dazzling flash.

21. The whole ship was illumined with the unearthly glare (روشنی)

22. Salvation Jeo was stricken dead and Amyas was blinded.

23. He became unconscious.

24. He was removed to his cabbin.

25. The ship surgeon recommended bleeding (فصد).

26. Amyas remained unconscious for three days.

27. When he came to (ہوش میں آیا) he desired to be taken to the Devils limekiln.

28. His companions William Cary and Jack Brimblecombe acceded to his wishes.

29. They took him to the limekiln, a very dangerous depression in the rocks.

30. The birds of the sea were disturbed as the party came there.

31. They brought him to the limekiln.

32. There he sat down with his elbows on his knees.

33. He slept so long that his companions became anxious.

34. When they came to him he raised his head.

35. He related to them his dream.

36. In his dream he has relieved his past.

37. He had been to the Spanish Main, where he saw Don Guzman and Rose Salterme in the palace of her husband.

38. He saw Don Guzman and his officers drinking wine on the deck.

39. Don Guzman brought out a locket from his bosom and asked them to drink to his lady.

40. Don Guzman told Amyas that Rose Salterne, his wife and Amya's brother. Rank Leigh had forgiven him.

41. He told Amyas that he had sinned and he had been punished.

42. Thus their quarrel was compounded. (جھگڑا ختم ہو) (مصالحت ہو گئی - گیا).

43. They shook hamds.

44. Then Amyas again fell into a swoon and was got back to his home at Northam.

Critical Appreciation

Westward Ho, from which book this extract has been taken is a story of adventure. From his infancy Amyas loved the sea. While a young lad he fell in love with Rose Salterne, the daughter of an ordinary burgher (شہری). There were other suitors also, one of them his own brother, Don Guzman was captured and kept a prisoner. Rose Salterne began to favour Don Guzman. Will Cary saw Rose in the arm of the Spaniard. In the meantime Amyas

Leigh had gone on his exploits to the West Indies. When he returned he went in pursuit of Don Guzman who was Governor of La Guayra. Rose and Frank were tried by the Inquisition (مذھبی عدالت) and they were both condemened to die on the stake. (زندہ جلا دیئے گئے)

But the demoniace (شیطانی) lust for revenge on Don Guzman still burnt in his heart. At last he got his chance. The Armada had sailed from Spain. Amyas had made preparations to sail for the West Indies but when he heard that the Armada was coming to invade England he ordered his ship the *Vengenance* to be unloaded and filled again with the goods of war. Drake sent him word that Don Guzman commanded a galleon called *the Santa Catherina.* Straightway, Amyas forget the great cause of his country and quested solely for that ship.

He hardly noticed the havoc wrought on the Armada by Effingham and Drake, Hawkins and Forbisher. Not till the fire-ships had cleared the Spanish fleet from anchor, not till the wind was gripping them after Gravelines, did the Santa Catherina lie under his guns.

Night robbed him of a finish even then. Don Guzman ploughed north in the teeth of the gale that finally dispersed the Armada. Amyas was on his heels all the time, frustrated (روکاٹ پیدا ھونا) by shoals and by gigantic seas and by nightfalls. So it continued.

The grim chase never closed till Scotland had been rounded had been rounded and the Santa Catharina entered the Bristol Channel. Amays took a hone from his pocket and, red-eyed, sullen, began ceaselessly to what the edge of his sword. As Lundy Island loomed ahead, he knew the Spaniard was trapped.

Then once more came a furious north-wester. Unfamilar with the Channel, Don Guzman was driven hard on Lundy's gronite rocks. They saw the mighty ship heel over from the wind, and sweep headlong down the cataract of the race, plunging her yards into the foam, and showing her whole black side even to the keel, till she rolled clean

over, and vanished for ever and ever.

Amyas hurled his sword far into the sea and cursed the God who had taken vengeance from under his hand. In that same moment came a fearful lightning flash, and in that same movement, too, the gaint was stricken blind.

When the first madness of his afflication was over, he asked to be taken to the cliff-tops of Lundy. There he fought with himself, learned the worth of his futile lust for revenge, and came down, calm and clear-minded, to the guiding hands held out to him.

The chase round the coast of Scotland to the Bristol Channel by Amyas Leigh has been very realistically and faithfully described. Kingsley brings out the character of the sea dog, the grant Amyas was Leigh. His passion too has been described with justice. Kingsley was a priest and therefore he brings home the lesson to us that it is futile to seek revenge. God is the best avenger (بدلہ لینے والا). He judges the quarrels of men better than they themselves. It appears from the narrative that Kingsley is conversant with evey rock and shoal of the Welsh coast. The frenzy of Amyas Leigh, the loyalty of his companions has been described with a master's pen. The narrative is very forceful. The description of the Devil's limekiln and the Shutter are geographically true. The vision or the dream of Amyas Leigh is very pathetic. It is a thrilling sea story, this pursuit of the Spanish ship When Amyas is sticken blind by the flash of lightning he realises that it is the punishment from God for his perversity. In the end he is a better man. His soul has been purged (مطہر ہو گیا) by his afflication. We feel sympathy and pity for this blinded Samson. Amyas is a wilful man. He pursues his enemy relentessly as if possessed by the devil himself,

Notes and Explanation

Page 88. This extract has been taken from the novel Westward Ho! by Charles Kingsley. It was published in 1855. This chapter is towards the end of the book. A brief summary of the novel is given herewith :

This was the most suceessful of the author's Novels, and is a pairtotic tale of adventure, Jesuit intrigue, (سازش) and naval enterprise of the time of Queen Elizabeth. The hero, Amyas Leigh, a spirited (بہادر) Devonshire lad, after being disappointed in his desire to sail with John Oxenham on his last ill-fated expedition, has accompanied Drake on his voyage round the world. The story continues with his participation in the military measures against the Spaniards who landed at Smerwick in 1580, in the course of which he takes prisoner a Spanish captain, Don Guzman. The latter, while on parole (جو ضمانت پر رها ہے) in Devonshire, falls in love with the beautiful Rose Salterne, and assisted by Amya's Jesuit cousin, Eustace, induces (مجبور کرنا) her to leave her home, marries her, and carries her off to the Spanish main. Amyas and his brother Frank, and other disappointed suitors of Rose, with Salvation Yeo, 'flower and pattern of all bold mariners', sail in pursuit, but with tragic results. Rose, brought under suspicion (شبہ) by their action, falls a victim of the inquisition, together with Frank Leigh. Amyas did his ship's crew wander for three years in South America, capture a Spanish galloen, and return to England with the beautiful Ayacanora, whom they have found ruling on Indian tribe. The last chapters of the book are devoted to Amyas' pursuits of his vengeance on Don Guzman, for which the arrival of the Armada provides an opportunity. But providence takes the vengeance (بدلہ) out of his hands. After a long pursuit the Spaniard is wrecked and drowned, and Amyas is struck blind by lightning. He ends by marrying. Ayacanora, who has proved to be the daughter of John Oxenham.

Chase—Pursuit (تعاقب). Aways Leigh had followed his foe (دشمن) through the Straits of Dever, up the North Sea, round Scotland, and then southwards through the Irish Sea. The gallen (بڑا جہاز) was, of course, edeavouring

(کوشش کر رہا تھا) to reach the English Channel, which would give her a clear run to Spain. *St. David's Head*—A promontory (پہاڑی) on the south-western extremity (حد) of Wales. *Milford Haven* is some miles further south. Both are in Pembrokeshire. *Welsh coact*—the coast of Wales. *Loomed*—appeared indistinctly (بڑا معلوم ہونا) and in a threatening way. *Blaze*—not on the sea but on the mainland. *It*—refers to thunderstorm. *Lightened*—had given the light. *Light*—gentle. *Breeez*—mild wind. *In vain*—uselessly. *They*—Away Leigh and his companions. *Strained their eyes*—exerted their eyes (زور سے دیکھا). *Fithful*—which shone by fit and starts. *Glare*—strang light. *Mast*—(مستول). *Spaniard*—the Spanish; the name of which was *Santa Catharina*. *Certain*—sure. *She*—the ship of Don Guzman. *Westward* to the west. *Lying-to-To lie*—to is to bring a vessel to a standstill by (کھڑا کر دینا) bringing her head to the wind and furling (باندھنا) sails. *Chopped up*—changed direction. *Stiffly*—strongly. *Desperate*—bold due to despair. *Expedient*—advantageous. *Broke the down*—it dawned. *Drizzly*—when it was drizzling. *Dingy*—dark. Roofed with—having the roof of. *Dingy*—dark. *Barred*—having bars (دھاریدار). *Netied*—spread likes nets. *Festooned*—decorated with festoons. Festoon means chain of flowers, leaves, ribbons, etc., hanging in a curve between two points as a decoration. *Taking breath*—there was a lull before storm. *Spongy*—soaked liked a sponge. *Drifting*—being driven. *Died down*—subsided (کم ہونا). *Foam flacked*—covered with flakes of foam. *Brooded*—spread like the wings of a bird on eggs. *Leaden*—of the colour of lead. Kingsley tells us that it was the sixteenth day of the pursuit of Don Guzman by Amyas Leigh. The night was stormy. Strong wind blew throughout the night. The stormy night was followed by a cloudy day. Amyas saw the ship of the Spaniard dimly. Very likely the ship of the Spaniard was

standing at a standstill. *Paced*—walked up and down. *Sloppy*—peevishly (غصہ سے). *Lingered*—was moving slowly. Amyas Leight was burning with the fire of revenge. He was intent upon taking the revenge of his brother Frank and beloved Rose. Salterne—the thought of revenge darkened his soul.

Page 89, *Sate*—sat. *Sulkily*—gloomily angry. *Flapped*—fluttered (پھڑ پھڑانا). *Through*—depression (نشیب). *Yard arms*—either half of a ship yard right or left from the centre to the end. *Loose*—the ship was rulling. Therfore there was a danger of the guns on the ship to become loose. *Yeo*—Salvation Yeo, as he was called on account of his religious beliefs, was an old sailor and companion of Amyas Leigh: later on, he is described as his lieger man of vassal. *Plenty*—plenty of wind. *Cary*—Will Carry who was an old friend of Amyas. He also was one of the lovers of Rose Salterne of Bideford. *Splits heaven*—it rends the sky (آسمان کو پھاڑنا). *My work done*—the work of revenge from the Spaniard. *Warrant*—guarantee (ضمانت دینا). *Life*—rising. *As likely as not*—perhaps not. *The devil fights for him*—Guzman was being helped by devil. *Sent this through him*—you have not been able to pierce him with the sword. *Wore away*—passed on wearily. *Gull*—a large sea heron. *Melancholy*—gloom. *Reflective itself*—showed itself as if in a mirror. The sky was dark and the heart of Amyas was also dark. *Prey*—victim. *Shudder*—tremble. *Intolerable*—unbearable. *Anything but that*—he desired nothing else except the life of Don Guzman. *This*—sword. *John Brimblecombe*—Jack Brimblecombe the son of schoolmaster whom Amyas Leigh had beaten while at school. He was also a lover of Rose Salterne. *Piping to dinner*—they are blowing their pipes as a signal for dinner. *Ominous word*—words protending evil. The words were that either Amyas Leigh wanted the life of the Spaniard or his own death. *Portended*—served as a sign or warning of a future event.

Exp. The idea in these lines is that Amyas Leigh was consumed with the fire of revenge.

Page 90. *Sir John*—Sir John Brimblecombe. *Take him home*—Take him to his heavenly home after his death. *Wilful*—full of malice or rancour (کینہ ور). *Must needs*—must. *Kill his man*—kill his enemy. The Don Guzman. *Provided*—if. *He does go*—he dies. *Grudge*—enmity. *Repantance*—May God forgive him. *Ere*—before. *Mortestone*—A promontory on the north Devon coast, near Ilfracombe, *Lundy*—A rocky island in the middle of the Bristol Channel, very dangerous to shipping. The shutter, the tragedy, is at its southern extremity. *The servant*—Yeo refers to himself. He did not bear grudge against Don Guzman. He simply desired to capture him. *Fetch*—bring, here it means kill. *But master Yeo*—those are the words of John Brimbleocombe. *Long for*—desire. *It will*—death will. *Hark*—listen. *Captain*—Amyas Leigh. *She is*—the Spanish ship. *Serambling*—climbing up. *Hatchway* opening in a ship's deck through which cargo (سامان) is moved. *Frantic*—mad. *Would let them*—would allow them. *Ragged*—rough. *Bore*—hole. *Stately*—majestic. *Hull*—body or frame of the ship. *Tide*—(مدو جذر). *Channel*—Bristol Channel. *Devouring*—looking at hungrily or greedly. *Shoves*—pushes. There was no wind and therefore the ship of Amyas Leigh could not come close to the ship of the Spaniard. *That*—mackrel that large see fish. It means the Spanish ship. *Chucked*—thrown it. *Cockroaches*—black beetles. That is the Spanish ship had been thrown like cockroaches under the table. The idea is that the ship could not be overtaken because there was no wind to push their ship. *Will*—Wilcary Cary.

Page 91. *Don't just*—do not joke. *Frame*—body. *Quivered*—trembled. *Aspen*—a kind of popular tree with leaves that move in the slightest wind. Amyas Leigh trembled with rage. *Leaned over*—bent over. *Bulwarks*—wall round a ship's deck. *You are not yourself*—you behave in a queer way. You are not the same man as you had been before. *My brothers*—the name of his brother was Frank. He was buret at stake by the Iniquistion. *Avenger*—one who seeks revenge. *Reason with me*—argue with me.

Well—it is misprint for will. *Merry*—gay. *He passed his hand over his brow*—A sign of irritation. *Possed by*—in whom there are devils. *Fancy*—think. *Pit*—hell. *Would to God*—I wish that God should enable me to take revenge. *Hone*—stone used for sharpening tools. *Whetting*—sharpening *Dreadful doom*—as if he was under a curse to sharpen his word.

Exp. At last the Spanish ship was sighted because there was a rent in the clouds. There was a little sun which enable Amyas Leigh to spot the Spanishship. It seemed that the devil was in Amyas Leigh. His one thought was to take the revenge of his brother Frank Leigh and Rose Salterne his beloved who had both been burnt on the stake. *Curtained over*—the sky was darkened by the clouds again. *Dismal*—dark (تاریک). *Sultrier*—hotter and oppressive. *Mutter*—low rumbling (آهسته سے گرجنا). *Vengeance*—the name of the ship of Amyas Leigh. *To tow her*—to pull her. *Vision*—something seen in imagination. Now there was a little wind and the ship of Amyas was nearing the ship of Spaniard. *Vanished*—disappeared.

Page 92. *He is ours now*—Don Guzman was in their hands. *Satan*—devil (شیطان). *But God may*—the words of Brimbleocombe prove true. Don Guzman is drowned. God has taken him from Amyas Leigh. *Angry growl from the westward heavens*—strong roaring of the thunder in the west. *Wild*—angry. *Crashed against*—struck. *Eastward hoe*—towards the east. *Define*—show. *Accelrating pace*—quick pace; increasing speed. *Now rang peal on peal*—the thunder began to peal loudly, *Taken aback*—said of a ship when her sails are suddenly pressed against the mast by the wind; hence (figuratively) caught unawares, surprised. *Round with the yards*—round the beams on a mast where there are sails. *Crisp*—having a way surfice ; dry. *Helm*—the front part of the ship. *Staggred*—walked unsteadily.

Page 93. *Lay still*—becalmed—the Spanish ship was not moving because she had not received any wind. It was therefore thought advisable to rush to the ship. *Shorten*—

make short. *Boatswain*—senior seaman who controls the work of other seamen and is in charge of a ship's rigging, boats and anchors. *Pipe away*—to lead by the sound of a boatswains pipe. *At quarters*—on the after part of a ship's side. *Freshened fast*—became sharper very quickly. *The dog*—the Spaniard has also the wind. *Jaws of destruction*—in the mouth of death. *Smack*—in a sudden and violent way. *March here*—March is the breeding season, when hares are restless : hence the saying "Mad as a March hear" *Fell off*—dropped. *Gained on him fast*—began to overtake him. *Diminished*—decreased. *Vast mouth*—big opening. *Cloud arch*—archlike cloud. *Yielded*—gave in. *Murmurs*—complaints. *Shorten sail*—so that their ship might not go very fast. *Scarcely lessened speed*—speed which did not become less. *Curtained*—hidden. *Matery veil*—the cloud which was full of moisture. *Spark*—flame. *Darted*—flew. There was lightning in the sky. There were flashes of lightning in the clouds. *Zigzag*—winding.

Page 94. *With a vengeance*—thoroughly; to a greater degree than is normal, expected or desired. *This will try your tackle*—there will be a great strain (دباؤ) on the ropes. *The functionary*—officer. *With a shrug*—he was indifferent to it. Shrug is the upward movement of the shoulders to show indifference or submission. The idea is that there would be lot of rain. *Stinging*—biting. *Squall*—sudden violent wind often with rain or snow. *Which cut like hail*—it was a very sharp rain. *Hail*—storm (ژالہ باری). *Lashed*—beat. *Froth*—foam (جھاگ). *Whirled of*—moved in a circular manner. *Surges*—waves. *Seething*—boiling. *Dazzling*—shining with a blinding light. *Cracks*—very loud sound. The wind began to blow very fiercely. Rain fell in torrents. Lightning flashed. Thunder pealed. In short it was a very rough weather. *Under cover*—so that the powder may not get wet. *Below with you all*—get to the bottom of the ship. *Galley*—kitchen. *Pokers*—iron rods. *Linstock*—A lighted match, made of tow (کتان کے ریشے). used for firing muzzle-loading cannon (توپیں). *Chase*—the object of pursuit. *Grey*—of the ashen colour. *For aught*—

for anything; so far as they could see the ship. *Liegeman*, —Vassal or personal follower (خادم). *Overshoot him*—go ahead of him and therefore miss him. *Bolt ropes* tied to the boats. *Stiff-necked*—The masts were not supple, (لچکدار) and would break, instead of bending before the blast. *Tubs*—ships. The masts of the Spanish ships were not supple and elastic (لچکدار) like those of the English. *Larboard-bow*—in front of us, on the left side. Larboard is the older word for port. *Two musket shots of*—at a distance covered by two musket shots. *Canvas*—sails. *Split*—cut.

Page 95. *Hull*—to hull is to lie to, with furied sails. *Caught a buffet*—received a staggering blow. *Rage alongside*—to sail along. *Imps*—dwarfs. *If it blow live imps and witches*—even if the wind blows very fiercely. If with the rain dwarfs (باراں) and witches (چڑیلیں) are hurled from the sky. *Pa*—exclamation of irritation (غصہ کا اظہار). *On they swept*—they sailed on. *To quarters*—to the battle stations. *Gangway*—opening in a ship's side; movable bridge from this to the land. *Sprang back*—jumped back. *Port your helm*—turn the ship's helm with the strength of a bull. He was physically very strong. *Jammed*—pressed down. *Swung round*—moved round. *She*—the ship of Amyas. *Like whips*—in a very elastic manner. *Crack went the foresail like cannon*—it crashed like a cannon ball. *Bank*—something which appeared like a bank. *Mingled*—mixed. *Plainer*—clearer. Bank also means a mass of cloud or mist. *Spouts*—pipe through or from which liquid pours; stream of liquid coming out with great force. *Shutter*—the name of the rock, against which the ship of Guzman struck. *Breakers*—waves. *Close-hauled*—setting the sails at an angle so as to bring the ship up into the wind and enable her to broach, or almost face the direction in which it is blowing. *Broached to*—to is to turn broadside on to the wind and waves. *Granite*—rock (چٹان). *Isolated*—separated from the rest. *Sunken*—under water. *Shelf*—

shelflike projection (آبشار) of rock on a cliff face. *Race*—running. *Cataract*—water-fall.

Page 96. *Fung*—long, sharp tooth especially of dogs and wolves. *Galleon*—Spanish used in the fifteenth and sixteenth and seventeeth century. *He*—refers to the Spanish ship. *Clumsy mass*—heavy structure. *Rushed upon his doom*—struck against the rock and sank. *Tiller*—handle fixed to the rudder of a small boat. *Frenzy*—violent excitement. *Jar*—jolt (دھکہ). *Heave*—rising. *Bowe* front or forward end of a boat or ship from where it begins to curve. *Lighted clean upon*—struck against. *The shutter it is*—the name of rock. *Awful*—terrible. *Heard not*—did not hear. *Surge*—wave. *Ear piercing*—which pierced the ears. *Wail*—a loud cry of pain; lament (نوحہ). *Five hundred human throats*—five hundred crew that were on the Spanish ship *Every saint in heaven*—they were Roman Catholics. They therefore prayed to saints in heaven. *Mighty*—very big and powerful. *Meel over*—tumbled with the force of the wind. *Sweep headlong*—was thrown head first. *Race*—rapid current. *Cataract*—waterfall. *Yards*—ropes. *Foam* (جھاگ). *Keel*—lower part of the ship. *Vanished*—disappeared. *Hurling*—throwing. *My right*—the right of capturing and killing Don Guzman. *Grasp*—grip. The Spanish ship struck agains the rock and toppled over. All her crew were drowned. *Crack*—a loud noise. *Rent*—pierced. *Granite*—rock. *Quiver*—tremble. *A bright world of flame*—there was a terrible flash of lightning. *Blank*—an empty space, a vacancy. *Utter darkness*—complete darkness. *Glowing*—shining. *Transfigured*—changed.

Exp. As the ship of the Spaniard sank there was a terrible flash of lightning and peal of thunder.

Page 97. *Rustling*—a rustling sound. *His eyes*—the eyes of Amyas. *Heyday*—an expression of exultation (خوشی) or wonder. *She*—refers to the ship of Amyas. *Cove*—creek (کھاڑی). The flash of lightning had struck Yeo dead

and blinded Amyas. He was removed to cabin. *The Devil's limekiln*—the name of the rock near Lundy. *Villain*—rascal. *By the by*—by the way. *Blubbered*—wept noisily; said with sobs. *Wilfulness*—stubbornness. (ضد). *Hammock*—hanging bed of canvas or rope network *e g.* as used by sailors or in gardens. *Deck beams*—beams in the deck. *Vision*—anything which is seen. *Yeo is gone where he long to go*—he has died, he has gone to his heavenly home.

Page 98. *Shrieked*—cried. *Dead silence*—complete silence. *The great proud sea Captain*—Amyas. *Writhing*—twisting about in pain. *Wailed for*—lamented for. Amyas Leigh could not bear the blindness of his eyes. He asked Will Cary to kill him and end his misery. He wept loudly for mother as if he were a boy. *Fit*—spasm (دورہ). *Exhausted*—tired. *The remaining boat*—the one boat that remained. *Had plighted their troth to each other*—had pledged their faith to each other. They had agreed to marry In that room of the castle Don Guzman and Rose Salterne had promised to marry each other. It was five years ago. *Lower*—this is misprint for tower (برج). *Utterly unnerved*—completely unmanned ; *Incessantly*—continuelly *Delirious*—unconscious. *Nursed him*—attended on him. *Awe*—fear. *Piteous*—full of pity. *Self-reproaches*—self-rebukes. *Entreaties*—prapers. *Woe*—misery. *Ferocity*—fierceness (تندی - سختی). *Melancholic humours*—melancholia (مالیخولیا). *Liver*—(کلیجہ - جگر). *Overpungency*—overbitterness. *Adust*—heated. *Animal spirits*—here it means anger. *Panacea*—remedy for all diseases, troubles (اکسیر) *Fell back on*—decided on. *During a short interval of prostration*—when Amyas Leigh was lying on his back. *Encouraged by which*—as Amyas Leigh lay on his bed the surgeon tried on to give him a large pill of aloes (سوھاگہ). *Bolus*—a large pill. *Aloes*—juice from the plant of aloe which is used as medicine (مصبر - سوھاگہ). *Was knocked down for*

his pains—Amyas knocked him down as the surgeon tried to administer or give medicine to him.

Page 99. *Skiff*—a small light boat especially one rowed by a single person. *Entreating*—requesting. *The island*—the island of Lundy. *Made that impossible*—it was impossible to send the boat. *Raving*—talking wildly, violently and angrily. *Too weak to be moved*—he was so weak that he could not be moved, *At a little*—this is misprint for *ate a little*. *Revived*—was refreshed. *Stifling*—suffocating (دم گھٹنے والا). *Sonnd*—healthy. *Snuff*—sniff; breath (سانس). *Notion*—idea. *Premptory*—commanding; insisting upon obedience. *Indies*—West Indies. *What you will in reason*—if your orders are reasonable. *Down*—stretch of bare, open rolling land, especially the chalk uplands of South England. *My masters*—Amyas Leigh is blind. Therefore he calls his companions as his masters, *For theirs*—for their hands. *Let me have his humour*—let me follow his fancy. *Rules of the art*—rules of the medical profession. *Philistine*—Samson. Referring to the old Biblical story of the hero Samson, who was blinded and imprisoned by the Philistines at Gaza, but managed to break the pillars of the temple, so that the roof fell in, killing himself and his enemies. The story is the subject of Milton's drama, *Samson Agontistes*. *Pig-sticking*—one who hunts wild boars with spears. *Cocomb*—head.

Page 100. *Crag*—high, steep, sharp, or rugged mass or rock. *Frightful*—full of fright. *Caught his meaning*—understood him. *Rone*—voice. *Cliff*—steep face of rock especially at the edge of the sea. *Thence*—from that place; *Cyclopean*—built by giants. *Sheer*—very steep; without a slope. *Precipice*—perpendicular or very steep force of a rock, cliff or mountain. *Bespangled*—ornamented. *Lichen*—dry looking plant that grows on rocks, walls, tree trunks, usually green, yellow or grey. *Raven*—crow, *Flapped lazily away*—flew away lazily. *Abyss*—deep gulf. *Scented*—got the small of. *Corpses*—dead bodies. *Choughs*—a red-legged crow. *Cackled*—made a cacking sound. *Hacklet*—a kind of seabird. *Querulous*—plaintive; complaining

(شکایت کرنے والے). *Defiance*—opposition. *Intruder*—one who interrupts. *Falcon*—hawk, *Poised*—balanced. *Aloft*—very high. *Sea-foul*—sea bird.

Exp. Amyas Leigh was brought to the place where he desired to come. The crows, and other sea birds were disturbed by their arrival. Many birds hovered in the air as if they had got the smell of the dead bodies in the sea. *Glorious*—splendid. *Glens*—valleys. *Purple*—red. *Heather* low evergreen shrub with small, purple, pink or white bell-shaped flowers. *Carpeted with*—covered as if with a carpet. *Ferm*—sort of feathery green leaved flowerless plant. *Sapphire*—blue (نیلا). *Rollers*—waves.

Page 101. *Crests*—waves. *Tended away*—it should trended away. It means ran ; went. *Iron-bound*—rocky. *Cornwall*—part of Wales situated to the west of England. *Flecked*—spotted. *Swept up the cliffs*—blew over the rocks. *Bells*—bell-shaped flowers. *Cranny*—hole. *Lyre*—a stringed musical instrument. *God swept*—as if God was playing on the lyre. *Cleft*—crack or split especially in the ground or rock. *Breasting*—facing. *Genial*—kindly. *Airy wire*—the air which intoxicated Amyas like wine. *Swelling*—expanding (پھولنا - پھیلنا). *Fast-heaving*—rising fast due to breathing heavily. *Gust*—sudden, violent rush of wind. *Gazing*—looking. *Grandeur*—splendour. *Saw it not*—because he was blind. *Even as they*—he could see as they. *A deep sigh undeceived them*—Amyas heaved a deep sigh because he could not gaze his fill at the sight before him. *God's will be done*—will (مرضی) is used as noun. *Hell fire*—fire of hell. *Not that last*—John Brimblecombe said that he was not a better man than Amyas. *Amen*—may it be so.

Page 102. *Leave me to myself a while*—let me alone for a short time. *Turf*—grass. *Shoreless*—without a shore (بغیر ساحل کے). *Cove*—small bay. *Hideous*—ugly. *Inland*—away from the sea. *Aptly*—properly. *Fiend*—devil. *Malice*—great anger. *Hurled it*—threw it. *Pest*—troublesome or destructive thing. *Untrodden*—untrampled

(جس پر کوئی گزرا نہ ہو). *Cavern*—cave. *Mysterious*—strange. *Curgle*—bubbling sound as if water, flowing from a narrow-necked bottle. *Subterranean*—under the ground. *Adit*—opening. *Boulders*—large stones. *Pent up*—shut up. *Forced*—pushed up. *Curdle*-thicken. *Reel*—stagger (لڑکھڑانا). *Fancy*—whim. This is the description of the terrible place where Amyas Leigh desired to be brought. It was rightly called the Devil's limekiln. It was a deep pit beneath which the sea water gurgled. *Tor*—small hill, rocky peak. *So*—like this. *Where-with*—with which. *Headland*—promonitory. *Aught*—anything. *With the dead*—the crew of the Spanish ship. *A little space*—a little distance.

Page 103. *The pair*—his two companions Will Cary, and John Brimblecombe. *Lifted*—raised *I have not slept back my eyes*-this sleep has not restored my eyesight. *Carcass*—dead body ; here useless body. *Tow me*—drag me. *Cheerfulness*—joy. *Light*—happy. *Upraised*—cheerful ; cheered. *I have a heavy load behind me*—burden which weighed upon my mind has become light. I have been cured of my pride and sin. *Blasphemer*—a person who talks in an irreverent way. *Swollen with cruelty*—full of cruelty and pride. *Has brought me low*—he has made me humble. *Evil*—bad. *Errand*—work, *Repent of*—feel sorry for. *Note I*—I do not repent. *But of hating*—but I repent of hating the worst of the Spaniard. *That man*—Don Guzman. *Wronged me*—injured me ; was unjust to me. *Likewise*—also. *Avenging*—taking revenge. *Made up our quarrel*—settled it. Amyas Leigh has realised the folly of his behaviour. He has been humiliated. He repents of his stubbornness (اپنی ضد پر متاسف ہے).

Page 104 *How it befell*—how it happen. *Clasped it*—caught it. *Snuff*—sniff ; breath of air. *My sight was come again*—my eyesight was restored to me. *For I saw more than man could see*—he sees everything and all the places which are mentioned here, in a vision, in dream. *As I live*—surely. *Spanish main*—the north-east coast of South America and the Caribbean sea, near this coast. *Barbados*—most easterly island of West Indies. *Crenada*—

island in South America, *Isles*—islands. *Caracas*—capital of Venezuela. *Silla*—perhaps the name of a mountain. *Where she lived*—she lived with Don Guzman who was the Governor of La Guayra in South America. Rose Salterne was truly married to Don Guzman and was not his mistress. *Barhecue*—rampart (فصیل). *Ledge*—shelf coming out from a wall, cliff or other upriget surface; ridge of reck under water, especially near the shore. These are the names of rocks of England. *Weeds*—thick growth of wild herbs. *Merry*—gay and happy. *She has righted*—she has been set right with the flow of the tide. *Sweeping*—flow. *Fathom*—measure of six feet of depth of water.

Exp. Amyas Leigh goes over the scenes of his adventures and meeting with Rose in the Spanish Main. Then he imagines the bottom of the sea where the ship of the Spaniard had sunk. *Full of meaning*—significant. *Inspired*—filled with divine thought. *Insane*—mad. *Awe-struck*—stricken with fear. *The giant*—Amyas Leigh. He was the giant of a man. *I saw him*—I saw Don Guzman. *Valiant*—brave. *At the wine*—drinking wine.

Page 105 *Prawn*—and edible shell fish. *Groy fish*—lobster like shell fish living in rivers. *Rocklings*—a small fish of the cod family (یہ ، مختلف مچھلیوں کے نام ہیں). *Never heeded*—did not pay any heed. *Locket*—a little ornamental case usually containing a miniature (تصویر) or mements, and hung from the neck. *Bosom*—breast. *Drink to her*—drink to her health. *Sanor*—a gentleman. It should be pronounced as senyor. *Oarweed*—the same as oreweed—seaweed. *My wife*—Rose Salterne. *Your brother*—Frank Leigh. *Stain*—dirty mark. *Stooped to take it*—I condescended to shake his hands. The whole of the scene depicted in these lines Amyas sees in his dream. He finds Don Guzman drinking. He tells Amyas Liegh that God has judged their quarrel. He had sinned and had been properly punished. Then they both shook hands in amity friendship. *Ceased*—stopped. *Exhausted*—his face was tired. *Eebe*—baby. *Swooning*—fainting. *Ado*—difficulty. Doze sleep, *Ate heartily*—ate a good deal. *Saving*—except.

After having seen this vision Amyas Leigh ate a good deal. The surgeon advised that he should be taken home. It was done. His ship the *Vengeance* sailed away. About a dozen men were left behind to get hold of the wreck that may be washed away.

Important Question

Q. 1. Describe how Amyas threw his swords into the sea. What is the significance of the act ? Be very brief. (1942).

Ans. Amyas Leigh gave a hot pursuit to Don Guzman. On the sixteenth day of the chase they found themselves near the Welsh coast. Amyas and his men tried to catch a glimpse of the Spanish galleon, but the night was stormy and the day that followed was cloudy. There was no wind for the sails of the ship of Amyas. He burnt with the fire of revenge. He fretted and fumed (غصہ میں آنا) because his pey was not within sight. Salvation Yeo and Will Cary were not hopeful as the weather did not favour them. At last the wind began to blow after a prolonged lull (لمبا سکون). Both the ships were becalmed (stopped because there was no wind).

With the wind in the sails, Amyas ordered his men to overtake the Spaniard. He also ordered them to get ready for fight. The wind grew in intensity (شدت). Very soon the *Vengeance* overtook the Spanish galleon. At last she was only about two hundred yards away from the pursuers. The weather became rougher and rougher. Dark clouds gathered in the heaven. The massive Spanish ship could not sail properly on account of her bulky hull. The terrible gale tore away her sails. Salvation Yeo asked Amyas Leigh to turn the helm. Amyas had the strength of a bull. He stopped the ship. They were near the Island of Lundy. There was a dangerous rock near the island called the Shutter. It was a dangerous sailing for the Spanish ship which was not familiar with these terrible rocks. The Shutter stood out like a huge black fang, ready to devour

(نگلنا) its prey (شکار). The Spanish ship struck against the rock and stopped. Then she bounded back and turned over into the sea.

Amyas Leigh was filled with great indignation (غصہ), He cursed himself. He had lost his victim. He had been denied his right. God took away his victim from his hand. When he found the Spanish ship sunk in the sea he hurled his sword far into the sea. He no longer needed the weapon which he had been sharpening at his home. Amyas had tried to wreak vengeance on Don Guzman but providence willed it otherwise.

Just then there was a terrible thunder which rent the sky and made the rocks quake. Salvation Yeo was at the tiller. He was struck down dead by the flash of lightning and Amyas Leigh was deprived of his eyesight with the dazzling and blinding light of the terrible flash. He had tried to take vengeance (انتقام) into his hand, but God punished him for his wilfulness and perversity (ضد). He learnt the great lesson of his life that one should not yield evil passions.

Passages for Explanation

Q. 1. Explain the following passages with reference to their context :

(*a*) An awful silence fell on every English soul. They heard not the roaring of wind. and surge ; they saw not the blinding flashes of the lightning ; but they heard one long ear-piercing wail to every saint in heaven rise from five hundred human throats ; they saw the mighty ship heel over from the wind, and sweep headlong down the cataract of the race, plunging her yards into the foam, and showing her whole black side even to her keel, till she rolled clean over. and vanished for every and ever. **(Page 96)**

Reference : These lines have been taken from the article 'How Amyas Threw His Swords into the Sea'by Charles Kingsley.

Explanation : The Spanish galleon struck against the terrible Shutter. She received a sudden shock and then

stopped. Then she rose as if to free herself, but to no avail (فائدہ). When Amyas Leigh, Will Cary and Salvation Yeo saw the Spanish ship sinking, they became silent. They held their breath. They not hear the roar of the gale, or the noise of the billows (لہریں). They did not see the dazzling light of the flash (چمک) They were unmindful of the storm that was raging. But they heard sharp cries of pain come out from five hundred men, Spaniards all, who were drowing in the sea. They seemed to pray to the saints in heaven for rescue. The Spanish ship, huge as it was, was washed by the drift of the waves. Her ropes were caught up in the foam. She turned somersault (قلابازی) and her lower portion could be seen befor it went to the sea. Then the ship disappeared from the view for ever. She was completely submerged (پانی میں ڈوبنا) in water. Amyas Leigh also got his punishment. He was blinded by the flash of lightning which killed Yeo also.

(*b*) As they approached, a raven, who sat upon the topmost stone, black against the bright blue sky, flapped lazily away and sank down the abysses of the cliff, as if he scented the corpses underneath the surge. Below them from the Gull-rock rose a thousand birds and filled the air with sound ; the choughs crackled, the hacklets wailed, the great black-backs laughed querulous defiance at the intruders, and a single falcon, with an angry bark, dashed out from beneath their feet, and hung poised high aloft, watching the sea-fowl which swung slowly round and round below. **(Page 100)**

Reference: These lines have been taken from the artica'e 'How Amyas Threw His Sword into the Sea' by Charles Kingsley.

Explanation: After the lightning had blinded Amyas Leigh he became unconscious. When he recovered he desired to be taken to the south end, to the crag above the Devil's limekiln. The place was very dangerous but Amyas insisted on being taken there. At last they brought

him among the rocks. Amyas desired to relive the scenes of his adventures, across the Atlantic. So they brought him to the place of his desire. It a was snow-white rock decorated with golden lichens. As the party, consisting of Will Cary and Jack Brimblecombe came to that desolate place, a raven which was sitting upon the topmost stone flew away. It disappeared in the bottom of the cliff. It appeared that it had got the smell of the dead bodies lying at the bottom of the sea. The *dead* bodies were those of the Spanish officers and crew. There were many birds which were disturbed from their nests. They began to fly and the rustling of their wings filled the air. The sea-birds began to cry. It seemed that they did not like to be disturbed by these intruders (مخل ہونے والے). A hawk also got away from its rocky home and flew away from under their feet. It flew up very high and seemed to be balanced in the air He watched the sea-birds which hovered and wheeled below him. These lines contain a beautiful description of the formidable rocks of the Welsh coast and the birds of the sea which were disturbed at the ntrusion (مداخلت).

11. THE QUALITY OF MERCY

(*J. Shorthouse*)

Life : John Henry Shorthouse (1834 to 1903) was a contemporary of Henry Kingsley, the brother of Charles Kingsley. *John Inglesant* is a historical and religious novel. It was the book of the year 1880 ; and ran through nine editions in twelve months. It was remarked and praised by Gladstone and Action, and by Catholic readers of either faith, and by the historians, and by the larger public ; and awakened (امید پیدا کردی) hopes not to be borne out, of better work from the same hand. Shorthouse, who thus came into note, was a Brimingham manufacturer. Brought up a Quaker, he was captured by the Oxford movement, by Ruskin, by romanticism generally, and in particular by the writings of the religious mystics and of the Renaissance occultists (صوفی). For his romance he found a natural

setting in the English and Italian history of the seventeenth century. Inglestant is a royalist, a pupil of the Jesuits, and their implement (آلہ) or intermediary in the privy dealings between Anglican and Papist. He is also a seeker after the peace of the interior life, and a seer of visions, and he is a little crazed (دیوانہ), but is otherwise the pattern of chivalry and of 'the broad stone of honour'. He, then, is the theatre of sundry (مختلف) conflicting (متضاد) loyalties and creeds, as well as of many preternatural (مافوق الفطرت) visiting ; and, like all heroes who are invented in order to mean something, and not in order to be somebody, he has little unity. Many historical persons are introduced. As we should expect, Henry More the Platonist speaks much more in character than Milton, and Molinos the Quietist than Hobbes (who is actaully made to call himself a follower of Plato). But there are admirable passages and moments in *John Inglesant*. The Italian chapters are a notable feat for an untravelled writer, and are much more presuasive than those of *Ramola*. Some of the writing is in the best Anglican style ; by which I mean a style that is studiously toned and *refined, with a certain temperate melody of its* own ; *rather elaborate, yet lucid : solemn* but not *pompous* ; shunning alike the Roman unction and the Protestant emphasis ; and over-shy, on the whole, of all emphasis and salience whatever, good or otherwise. Shorthouse, however has a d a natic sense. The scenes where Inglesant lies to the tribunal in order to screen King Charles, and where he finds his brother slain, and where he at last finds and spares the murderer, might well have been 'passed' by Thackeray.

Substance

John Inglesant set out with his followers in the small hours. It was a mountainous country which they traversed (سفر کرنا). They began their journey in the early part of the night. The mountains slopes were covered with fire-trees, oaks and beech. The morning was misty.

They could dimly see the narrow valleys between mountain ranges. The river Fiber was dimly visible. The spectacle that spread out before them was picturesque. The Austrian boy who was one of the train was moved by the grand sight, but John Inglesant was obsessed (اسکے دماغ میں خیال تھا) by the thought of taking revenge from his brother's murderer. He saw in his imagination his father dying. He thought of the murderer of his brother. As his mind was busy with his thoughts, Providence brought the object of his quest before him. Inglesant stopped his horse. Malvolti fell on his knees and begged for his life. He seemed a miserable wretch. The companions of Inglesant recommended an exemplary (مثالی) punishment. The murderer appealed to John Inglesant in the name of Christ. He was moved. He ordered him to be mounted on the back of a horse.

In the mountainous countryside there was a chapel. John Inglesant went into this tiny house of worship. There was an finely painted crucifix (صلیب). The village priest was celebrating mass. The priest gave Sacrament (مقدس روٹی) to his congregation (مجمع) and to John Inglesant. He told the priest that he was going to Rome he had chanced upon the murderer of his brother who had appealed to him in the name of Christ. John Inglesant, therefore, gave the sword to the priest to be placed at the altar (قربان گاہ). The simple priest thought that the knight was none else except Saint George himself. John Inglesant gave the priest gold so that daily Mass may be said for his brother's soul. Then he ordered the prisoner to be realised. The villagers also thought that the knight was Saint George who had left his sword in the chapel. They believed that no harm could come to the village church has been graced by the presence of Saint George.

Summary

Journey through the mountains: John Inglesant left for Rome in the earlier part of the night. He was

accompanied by several men-at-arms, their grooms (سائیس) and horse boys. There was an Austrian page among the company. The night was very dark. The morning dawned misty. All the night long they traversed the tortuous (ایچ پیچ والے) mountain tracks and roads. They could see indistinctly the slopes of the mountain covered with fir trees, oaks and beech. Tier after tier (قطار) of the mountain ranges rose and vanished. They could see the valleys and the plain of the Tiber. Everything was heavenly. The sun beams (شعائیں) glided the pine woods and the snow capped summits. Sometimes the track was rough and sometimes level. Mountain flowers and creepers adorned the mountain slopes and valleys. The birds sang in the soft breeze. The scene was beauteous. The Austrian boy broke into a song.

Inglesant's preoccupation. Inglesant did not pay heed to the beauty of the morning. Dark and gloomy thoughts swarmed his head. He thought of the death of the old Duke. Then he thought of the Italian, the Inquisitive stranger of the theatre at Florence, the intruder into the Conclave and the murderer of his brother. As they turned the road, where the valley lay before them, they reached the corner. At the bend of the road, he found the Italian. Inglesant stopped his horse. His eyes shone with a fierce light. The Italian was weary. His clothes were worn and threadbare. He could not flee (بھاگنا) on account of the nature of the ground. He seemed to be caught up in a trap. Soon the horsemen closed round him. John Inglesant smiled. The long-sought murderer was at least within his grasp. He looked for his musket (بندوق). The murderer fell on his knees and clasped his hands. He begged for mercy. He begged for his life. Inglesant asked his companions what was to be done to the man. They said in unison (اکٹھے) that the man should be tortured to death. The Italian continued on his knees. He appealed to John Inglesant to spare his life for the love of Lord Jesus Christ. Inglesant was moved. He ordered his followers to search

him and them take him up on one of the horses. He made no attempt to escape.

The country chapel: They travelled for about three miles till they came to a moutainous village. There was a Chapel, the bells of which had just stopped ringing for the Mass. It had been built, as it appeared, of the remains of some old Roman house or temple. There was an altar and a rough pulpit built of stones. There was, however, a crucifix, which was of the size of life. It was a work of art. The presence of this Cross lent sanctity (تقدیس) to the little Chapel. A few women and peasants had come to take part in the Mass. The priest was an old and simple-looking countryman. After receiving the sacrament himself he turned round and saw Inglesant. He offered the holy bread to this stranger. After the Mass was finished, Inglesant got up and told him that he had found the murderer of his brother as he was going to Rome. He had appealed to him in the name of Jesus Christ to spare him. He had given up the thought of vengeance. He then placed his jewelled sword on the palms of his hands and requested the priest to place it at the altar. Then he gave the priest a purse containing gold coins so that Mass could be offered for his brother. In his confusion, (گھبراہٹ) John Inglesant forgot to name his brother. The village priest, simple as he was, thought thas it was nobody else except Saint George himself. The village folk remembered the event. It became a tradition. The villagers believed that Saint George had come in person to see the holy priest. As a proof of the visit of the Saint they pointed to the sword at the altar. They believed that no catastrophe (مصیبت) could befall the village as Saint George had himself come there.

Main Points

1. John Inglesant set out for Rome at night.
2. The night was dark and his way lay through mounai nous country.
3. In the darknees of the night he and his followers,

all on horseback could not see trees growing on mountain slopes.

4. The morning was misty.

5. Slopes of the mountains and hills covered with mountainous flora (نباتات) could not be clearly seen.

6. Cool breeze blew and the birds sang in the tree.

7. The sun rose and flooded the countryside with light.

8. It was a beautiful panorama (منظر) that spread itself out before them.

9. The river Tiber flowed in the plain beneath.

10. John Inglesant thought of the murderer of his brother, the Italian Malvolti who was guilty of other crimes besides.

11. The sun was fully up and the light was intense.

12. John Inglesant found the murderer of his brother coming from the other side.

13. He saw him as he turned the bend of the road.

14. He stopped his horse.

15. The Italian was caught as if in a trap.

16. The horsemen came up and stood behind their leader.

17. A smile played on Inglesant's face.

18. He was about to catch hold of his musket when the Italian fell on his knees and begged abjectly for his life.

19. He appealed to John Inglesant to spare his life for the sake of Lord Jesus Christ.

20. His companions advised Inglesant to make the Italian die a painful and lingering death.

21. He continued to kneel and beg for mercy.

22. John Inglesant seemed to relent (نرم پڑنا).

23 He ordered his men to search the prisoner and put him on the horseback.

24. They travelled for about three miles through the wooded country.

25. Then they saw a few cottages.

26. There was a Chapel.

27. It was built of stones.

28. The building was small and narrow.

29. There was no furniture in it except the altar and a rude pulpit built of stones.

30. There was, however a wonderfully painted crucifix.

31. It was very artistic

32. The village priest was a simple old man. He was celebrating the Mass.

33. When he turned round he saw a Knight in a bright armour.

34. John Inglesant told him how he had chanced upon the murderer of his brother who had appealed to him for mercy and forgiveness in the name of the Lord He held the sword lengthwise and offered it to the priest to be placed on the alter.

35. Then he gave him a purse full of gold coins so that offerings could be made for the daily Masses for his brother's soul.

36. The priest thought that the knight was Saint George.

37. The villagers also shared the same belief.

38. They said that the village was safe from every kind of pestilence (بیماری) and trouble.

Critical Appreciation

This extract from John Inglesant by Shorthouse contains admirable passages. The gloomy night, the mountainous journey over the hills and dales has been admirably described. Shorthouse had never been to Italy but the scenes of Italian landscape have been faithfully painted. The dawn and the beauty of nature which the followers of Inglesant see after the sunrise are graphically vivid and picturesque. Here is a description of the dawn.

Mountain flowers and trailing ivy and creeping plants hung in festoons on every side, lizards ran across the path,

birds fluttered above them or darted into the dark recesses where the mountain brooks were heard; everything sang the morning psalm of life, with which, from field and mountain solitudes, the free children of nature salute the day."

Inglesant is not to the beauty of nature. He is haunted by gloomy thoughts. He is pre-occupied with the thought of the assassin of his brother. As he thinks of the villain he chances upon him at the bend of the sinuous (ایچ پیچ والی) road. The miserable wretch is caught as if in a trap. Escape is impossible. A smile plays on the face of John Inglesant. The man falls on his knees and supplicates (التجا کرنا) Inglesant for mercy. He appeals to him in the name of the Redeemer (نجات دهنده یعنی مسیح) and the Virgin. The appeal goes home. Inglesant's heart is softened. He takes the prisoner to a country chapel. He gives up his sword into the Lord's hand. The simple village priest thinks that the Knight is Saint George himself, the slayer of the Dragon. The glitterning armour, the knightly carriage of John Inglesant lead the priest to think that he is the great saint himself. The village folk take up the story. They add a few more devotional details. The tradition had it that the priest of the mountain Chapel was a very holy man. The blessed saint George himself, in shinning armour came across the mountain one morning very early. He partook of the saerament. They pointed to the sword inlaid with precious stones that lay on the altar.

The extract has been written in a refined prose. It is musical and melodious. It is lucid and solemn. The abrupt meeting of Inglesant with the assassin of his brother is dramatic. The change of heart that takes place in John Inglesant is too dramatic. It is a conversion. The prose has rhythm of its own. The description of the mountain regions, the glens the valleys and the plains of the Tiber are idyllic in deseription.

Notes and Explanation

Page 105. This extract has been taken from John Inglesant by J. Shorthouse. This extract is towards the

end of the romance. A brief summary of the novel is given below :—

The story is set in the time of Charles I and the Commonwealth. John Inglesant, a high-souled gentleman, of a serious and mystical (صوفیانہ) cast of mind, is brought in his early years under the influence of a Jesuit emissary (جاسوس) and becomes the tool of the Jesuit body in the political intrigues (سازشیں) that attended the later years of Charles I. He comes into close contact with the community of Little Gidding and falls in love with Mary Collet, a member of the community. He joins the court of Charles I and is employed by him in the dangerous negotiations for bringing an Irish army into England. When these are discovered, he is repudiated (نہ تسلیم کرنا) by the king, and his loyal refusal to betray his master nearly costs him his head. After the death of Charles I he passes to Italy, partly for the purpose of discovering and taking vengeance on an Italian ruffian (بدمعاش) who has murdered his brother. The story presents a picture of the Italian life of the period, and of the religious factions (فرقے) and political intrigues, culminating (عروج کو پہنچنا) in the long-drawn-out election of a pope on the death of Innoncent X. The reaction of the hern's character to various temptations and influences (including that of Molinos, the founder of the Quietists) is described, the climax being reached when his brother's murderer finally falls into his power, and he renounces (چھوڑنا) his own vengeance and leaves him to that of God. The style of the 17th cent, is admirably imitated. But it has recently been discovered that Shorthouse drew certain passages from 17th-century, books.

Set out—started. *Train*—followers. *Men at arms*—soldiers. *Grooms*—syces (سائیس)—*Austrain*—who was a native of Austria. *Page*—in the Middle Ages boys in training for

knighthood and living in a knight's household ; a boy acting as a personal attendant of a person of high rank. *Ascended*—climbed. *Flat*—level. *Had been too dark to allow them to see*—had been so dark that they had not been able to see. *Steep*—difficulties to climb. *Defiles*—narrow way, gorge through mountains. *Beech - tree* with smooth bark (چھال) and shiny dark leaves and small triangular nuts. *Dreary*—dull and cheerless. *Indistinct*—not clear. *Streaks* long thin usually irregular line or band. *Fir tree*—with needle like leaves. *Dead* — lifeless. *Mist*—fog. *Crest*—top. *Gorges*—ravines (کھڈ). *Descent*—delivity (نشیب) *Gilding*—making golden. *Tracing*—making marks. *Sparkling*—shinning. *Glittering*—bright. *Solemn* — sombre and dark (تاریک اور خاموش). *Pine clothed* — covered with pine. Pine is a kind of evergreen tree with needle shapped leaves and corns. *Ravine* — deep narrow valley. *Gave place at last*—the mountainous region ended and the plain began. *Tiber*—the name of a river in Italy. *At present*—at this moment. *Indistinguishable*—which could not be distinguished. In this paragraph the writer tells us that Inglesant set out in the pursuit of the murder of his brother before the sunrise. He was accompanied by many armed soldiers and their attendants. It was a mountainous region with deep gorges. With the first rays of the sun, they could dimly see through the mist that the slopes of the mountains were covered with fir trees and pines. The higher summits of the mountains were covered with snow. At last they came to the plain of the Tiber. On account of the darkness of the night it could not be seen clearly. *Radiant*—bright. *Instant*—moment. *Indistinct*—not clear. *Distinct*—clear. *Stealing down*—coming down. *Vision*—a beautiful sight. *Defiles*—long narrow passes.

Page 107. *Flashing stream*—shining stream. *Embossed* emboss means cause to stand out on the surface of something ; raise the surface of something into a pattern (ابھرا ہوا ہونا). *Marble towers*—towers made of marble. *Glistering*—shining. *Mysterious*—strange. *Floated*—swam.

Etheral—heavenly (آسمانی) *Passionate*—very bright. *Flashes* the word seems to be flushes—redness. *Tinted*—coloured. *Fairy lights*—lights as if seen in fairy land.

Exp. Darkness was followed by the light of the day. The light of the sun revealed a beautiful panorama (منظر). The river Tiber could be seen flowing towards Rome. The morning scene over the plain was heavenly. *Halted*—stopped. *Commenced*—began. *Wound down*—zigzagged. (اونچ نیچ کھاٹا) *Preciptous*—steep (دشوار گزار - کٹھن). *Track*—path. *Revealing*—showing. *Reaches of valley*—continuous extent, especially of a river or canal that can be seen between two bends. This is the appropriate meaning of the word. *Trailing*—growing over or along the ground. *Festons*—garlands suspend between two points. *Lizard*—(چھپکلی). *Darted into*—flew into. *Recesses*—place difficult of access. *Brooks*—streams. *Psalm*—holy song. *Solitude*—loneliness. *The free children of nature*—it means the birds.

Exp. In this paragraph the writer tells us about the dawn. It was greeted by the birds which sang in the fields and mountains. The Landscape was beautiful with mountain flowers and plants growing on the ground. The way was still rocky. The beauty of this scene touched the Austrian boy. He began to sing on account of joy. *Chievsance*—its pronounciation is schevizans It means performance. *Deity*—goddess. *Pagan*—non-Christian. *Dingles*—valleys. *Laurel shades*—the shades of the laurel tree. It is an evergreen tree, with smooth, shiny leaves, used by ancient Romans and Greeks as an emblem (نشان) of victory, success and distinction. *Ditty*—song. *Loveliness*—beauty.

Page 108. *Ride*—act of riding. *The old Duke*—the father of Inglesant. *Confused his senses*—he was confused at the thought of the approaching death of the old Duke as he sat by his couch. *Presentiment*—a feeling before hand. *Impending*—iminent; about to come or happen. *Recollection*—memory. *Remembrance*—memory. *Distinct*—clear. *Fancied*—thought. *Foreshadowing*—casting its shadow beforc.

Moaning—crying of pain. *Imperfect*—not perfect· *Crisis*—turning point.

Exp. Inglesant did not pay heed to the beauty of the morning. He thought of the death of old Duke and remembered by the person in whose quest (تلاش) he had set out When he heard the cry of some mountain beast or the moaning sound produced by the trees he thought of his brother. He thought vaguely about the turning point in his life. As we learn later he gave up the thought of revenge and let the murderer of his brother go. *Intense*—high in degree. *Jutting upon*—stretching. *Ragged*—uneven. *A slip of ground*—a patch of ground. *The Italian*—Malvolti who had murdered his brother. *Checked*—stopped. *Inquisitive*—curious ; to know (متجسس). *Florence*—the beautiful town of Italy. *Introduce*—one who intrudes. *Conclave*—private or secrect meeting. *Mosque*—drama in verse, often with music, dancing, fine costumes and pageantry. especially as given in the castles and great mansions in England during the sixteenth and the seventeenth centuries. *Carnival*—public merry-making and feasting, usually with processions of persons in fancy dress, especially in Roman Catholic countries during the week before Lent.

Assassin—murderer. *The Corso* — perhaps the Duke of Corso. *Treacherously*—deceitfully. *Sought his own life*—try to take his own life. *Threadbare*—wearing very old clothes. *Toiling up*—climbing with great difficulty. *Reined in*—stopped. *Fierce*—savage. *Brought to bay*—bay means last stand of hunted animal when it faces the hounds at close quarters. *Brought to bay* means here forced to make a final resistance ; come to close quarters so that escape is impossible (یعنی جانا - جائے مفر نہ ہونا). *Terrified*—showing great fear. *Intending flight*—as if he intended to run away. *Trap*—snare (پھندہ). *Tangled*—twisted. *Rugged*—rough. *Slightly*—little. *The smile*—there was smile on the face of Inglesant. He was happy because his enemy was now in his grasp. *Steal downwards*—came down slowly. *Hunting piece*—a short hunting gun.

Exp. As Inglesant turned the bend of the road he saw Malvolti, the murderer of his brother. He smiled when he looked at his victim. The Italian assassin (قاتل) could not escape on account of the nature of the path and the men who followed John Inglesant. *Messeri*—My dear sirs. *Villain*—scoundrel (بدمعاش). *Steeped in*—soaked in. *Lurker*—one who hides. *The innocent*—innocent people. *Treacherously at an advantage* — Malvolti killed his brother treacherously when he found that he could do so easily. *In his blood*—he thinks of his brother whom Malvolti had killed. *Scarcely*—hardly. *What is his due*—what does he deserve? *Torture him to death*—make him die a very painful death. *His hands clasped before him*—with his hands folded; soliciting mercy (هاتھ باندھے ہوئے). *Agony*—great pain. *His face working with terror*—his face was disfigured due to pain and fear. *Could not be disguised*—could not be concealed. *Monsignore*—this word is pronounced as mon-sin-yor. *Jesu*—Jesus (یسوع). *Host*—in the Roman Catholic church the consecrated wafer of the eucharist. *Altered*—changed. *Faded out* — vanished. *Carabine*—a short light musket (بندوق). *Abject*—miserable. *His judge*—John Inglesant. *Was inclining to mercy*—was inclined to show mercy (رحم کی طرف مائل). *Renewed*—started afresh. *Crucifix*—model of the Cross with the figure of Jesus on it. *Virgin*—virgin Mary, the mother of Jesus Christ.

Page 110. *Crupper*—leather strap fastened to the back of a saddle or harness and looped under the horse's tail; *here* hind quarters of horse. *Keep an eye on him*—be very careful about him. *Dismounted*—got down. *Distress*—trouble. *He was mounted*—he was made to rise. *Attempt*—effort. *Energy* — power. *League* — about three miles. *Patches of corn*—some field were in which corn was growing. *Vines*—climbing plant whose fruit is the grape (انگور کی بیلیں). *At length*—at last. *Shoulder of the hill*—a

bulge, protuberance, off-shoot like the human shoulder (کندھے کی طرح پہاڑ کا حصہ).

In a position that commanded the distant pass—the party saw before them a few cottages and above them on the hill-ide they could get the view of the pass which was at a distance. *Chapel*—church. *Ceased*—stopped. *Mass*—celebration especially Roman Catholic of the Eucharist. The Eurcharist is holy Communion ; the bread and wine taken at this. The Roman Catholics believe that the bread is changed into the flesh of Christ and the wine is changed into his blood. This ceremony celebrates the Last Supper of Jesus Christ. *Cappella*—Chapel.

Apparently—as it appeared. *Bold relief*—bold means well marked. Relief means method of carving or moulding in which a design stands out from the surface. *Save*—except. *Altar*—a platform on which offerings are made. *Rude*—rough. *Pulpit*—usually small raised and enclosed structure in a church, used by a clergyman especially when preaching. *Plaster*—soft mixture of lime, sand, water used for coating walls and ceiling. *Rood*—a figure of Christ on Cross. *The size of life*—life sized. *Master*—master's painter. *Who had caught*—who had learnt to some extent. *Borgo san Sepolcro*—a town in Italy.

Page 111. *Sanctity*—sacredness. *Were not unconscious*—were conscious (با خبر تھے). It means that the villagers were conscious of the influence which the crucifix had. It was a beautiful specimen of art. No one knew who had made it. *Commenced*—begun. *Close behind*—very near behind. *Continued his office*—carried on with the mass. *Sacred elements*—the bread and wine. *Sacrament*—solemn religious ceremony in the Christian church believed to be accompanied by great spiritual benefits; especially the Blessed or Holy Secrament, Holy Communion, Eucharist. *Lengthwise*—he held the sword across his hands, on the palms of his hands. *My father*—the Christian priests especially Roman Catholics are addressed as fathers. *Cavaliere di San Giorgio*—knight of Saint George. Saint George is the patron saint of England. *Mortal*—deadly.

Foe—enemy. *Wretch*—wretched person. *Forfeit* — something to be forfeited as a punishment. *A guilty monster*—a person who is the monster of guilt. Moster means a person who is remarkable for some bad or evil quality. *Steeped*—soaked. *Untrodden* — unfrequented. *Him* — the object comes first. It should be connected which I thought to crush at once. *As I would*—as I would crush. *Venomous*—poisonous. *Adorable*—deserving to be respected. *Vengeance*—repentance (توبه). *Retribution*—punishment (سزا). *Divine Powers*—Lord and Jesus Christ. *Just*—doing justice. *Reverend*—respectable.

Page 112. *Offering* — something which is offered. *There on*—on it. *Childlike* — innocent. *Solitude*—lonely places. *Peopled*—inhabited. *Breviary*—book with prayers to be said daily by priests of the Roman Catholic church. *Legend*—stories. *Mountain fastnesses*—stronghold in the mountains; mountains which were like a fortress. *Mysterious*—secret. *Jewelled* — adorned with jewels. *Mystic*—mysterious (پر اسرار). John Inglesant told the priest that he was a Knight of Saint George. He had been on the track of the murderer of his brother. He had found him at last but he had begged for his life in the name of Jesus Christ. He had, therefore, decided to give up the thoughts of revenge. He gave the sword to the priest to be placed at the altar of Jesus. The priest did as he was told. He was a simple village priest. It seemed to him that Saint George had come to the place in person. *Thou doest*—which you do. *Entreat*—request. *Intercession*—the act of interceding (شفاعت). *Unworthy priest*—who did not deserve to be the priest of Jesus Christ.

Exp. The village priest had no doubt that the person was not Saint George. *Confused*—in a state of confusion. *Overmastering* — controlling. *Impulse*—a sudden driving force. The impulse was to forgive the murderer of his brother. *Slight heed* — very little heed. *Embroidered*—Ornamented with needlework. *Heavy with gold*—containing golden coins. *Repose* — rest. *Trumpets* — bugles. *Sounding to horse*—the bugles were blown as a sign that

all should ride on their horses.

Page 113. *Tradition*—a story which is handed down from father to son by word of mouth. *Armour*—coat-of-mail. *Partook*—took. *Appealed triumphantly to the magic sword*—as a proof of the truth of the tradition they pointed victoriously to the sword which the villagers believed had been left there by Saint George himself. *By virtue of which*—because of which. *Befall*—happen to. *Pillage*—plunder. *Violence*—any act of force. The villagers also believed that Saint George had come to that country chapel. The priest was a holy man and, therefore, Saint George came to the small church himself. The villagers believed that their village was immune (آزاد) from all sorts of worldly troubles. As a proof of that they pointed to the sword at the altar.

Important Questions

Q 1. Describe Inglesant's encounter with Malvolti. Do you approve of Inglesant's impulsive act of mercy?

Ans. John Inglesant accompanied by his followers as traversing the arduous (دشوار گذار) and the hilly mountain track in the neighbourhood of the Tiber. His destination was Rome Night being very dark he could not see the dark woods on the slopes of the mountains. With the dawn and through the mist, a heavenly scene presented itself to his eyes. Being pre-occupied with the thought of his brother's murder at the hands of the villainous Malvolti, he paid scant little heed to the beauty that unfolded itself before him. His Austrian page was moved by the romantic scene but not John Inglesant.

With the sunrise he could appreciate the winding mountainous road and the plain of the Tiber beyond the rocky track. At the bend of the road he quite expectedly, came upon Malvolti. He looked a picture of misery, lean, haggard and ill-clad, A triumphant smile played on the face of the Knight. The long-sought assassin was within his grasp. The wretch thought of fleeing but the nature of the road did not admit of escape. He seemed to be caught as if in a trap.

John Inglesant's hand stole to his caredine, but the murderer threw himself on his knees. With folded hands he stood before his avenger, (انتقام لینے والا) imploring for mercy and forgiveness. He appealed to him in the name of Jesus Christ and Holy Virgin to spare his life. John Inglesant softened a little though his companions recommended him that the murderer of his brother should be visited by exemplary punishment. He must be tortured to death, but the persistent appeals of the murderer had the desired affect. He ordered his companions to search the person of the assassin and put him on the back of a horse.

At a little distance before him stood a few cottages, and a Chapel where Mass was being celebrated as the ringing of the bells indicated. It appeared that in times of old this Chapel had been a Roman temple. The interior of the Chapel was not well-furnished. The altar and the pulpit were made of rude stones. The priest was an old man, a simple man of God. As he turned round he saw a Knight in a shining armour, holding his jewelled sword lengthwise. The Knight told him that he had renounced (چھوڑ دینا) the thought of revenge when he could take it. He surrendered his sword into the Lord's hands because "Vengeance is mine," says the Lord. He forgave the assassin of his brother.

John Inglesant behaved like a true Christain He entrusted the thought of revenge in the Lord's hand. It is a great thing to forgive one's enemy. Such acts win the approbation of the people and the grace of God,

Q. 2. Compare and contrast the characters of Amyas and Inglesant. **(V. Imp.)**

Ans. Amyas Leigh and Inglesant are placed in similar situations. Don Guzman, the country Spaniard, has married Rose Salterne, the beloved of Amyas Liegh and so many others of Devon. She has been truly married. Don Guzman takes her to the Spanish Main where he is the Governor of province. Amyas and his brother Frank and other disappointed suitor of Rose, with Salvation Yeo, "Flower and pattern of all bold mariners", sail in pursuit

but with tragic results. Rose and Frank are tried before the Inquisition and burnt alive.

Don Guzman comes with the Armada. Amyas does not participate in the great naval engagements but pursues Don Guzman round the coast of Scotland until he comes to the Bristol Channel. The sea is rough and the sky threatening. The galleon of the Spaniard is given a hot pursuit by Amyas. But providence takes vengeance out of the hands of Amyas. The Spaniard is wrecked on the dangerous Shutter and drowned. Lightning strickes Amyas blind and kills Salvation Yeo.

Amyas behaves wilfully. He seems to be possessed by the devil. He burnt with revenge but he is punished for his wilfulness. He confesses that he has been rightly punished.

John Inglesant on the other hand presents a better nature. He yields to the supplications (التجا) of the murderer of his brother. Acting on a sudden impulse, he forgives him and gives up his sword to Lord. Amyas throws his sword into the sea, because has not been successful in taking revenge. He curses himself. The Biblical truth dawns on him too late. It is in his vision that he is shown the folly of his perverse nature. On the other hand, John Inglesant behaves nobly. He lights upon his brother's murderer by chance. He could have easily shot him dead or shut him up in a dark dungeon, but he is moved by the entreaties of the miserable Malvolti, the murderer of his brother who has other black deeds to his credit or discredit besides the murder of Inglesant's brother.

Amays Leigh is struck blind. He is struck blind. He is punished for his wilfulness, but John Inglesant became a legend. The old village priest thinks him to be the blessed Saint George himself, so do the simple countryfolk. His example is much nobler than that of Amyas Leight.

Passages for Explanation

Q. Explain the following passage with reference to its context :

The nature of the ground caught him as in a trap ; on

the other hand the sloping hillside steep on the other tangled rugged ground, slightly rising between the road and the precipice, cut off all hope of sudden flight. He looked wildly round for a moment, then, when the horsemen came round the rocky wall and halted behind their leader, his eyes came back to Inglesant's face, and he marked the smile upon his lips and in his eyes, and saw his hand steal downwards to the hunting piece he carried at the saddle ; then with a terrible cry, he threw himself on his knees before the horse's head and begged for pity, pity and life.

Reference : These lines have been taken from the article 'The Quality of Mercy' by J. Shorthouse.

Explanation : As John Inglesant was travelling to Rome through mountainous part of the country he came upon Malvolti the murderer of his brother. He gave a terrified cry and looked about as if thinking of running away but he was hedge round on all sides. He seemed to be caught in a trap. He could not run away because on the one side there was a steep hill and on the other side there was rough ground with bushes and trees. There was no way out between the road and the hill. When the followers of John Inglesant joined him, he looked at the face of the Knight lowering his hand for his gun at his saddle. The murderer uttered a terrible cry and threw himself on his knees. He began to implore for mercy. He continued to beg for mercy till Ingtesant's face softened. The appeal had the desired effect. He was brought to a country Chapel. John Inglesant requested the priest to take his sword and place it on the altar. He behaved nobly by forgiving the murderer of his brother.

12. AN APOLOGY FOR IDLERS

(*R.L. Stevenson—1850-94*)

Life : Stevenson was a novelist and essayist. He was born at Edinburgh. He was the son of Thomas Stevenson, a distinguished (مشہور) civil engineer. His health was extremely delicate. He was destined for the engineering profession in which his family had, for two generations,

been eminent (famous) but having neither inclination (رجحان) nor physical strength for it, he, in 1871, exchanged it for law, and was called to the Bar in 1875, but never practised. From childhood his interests had been literary, and, in 1871, he began to contribute to *The Edinburgh University Magazine* and *The Portfolio*. A tour in a canoe (کشتی) in 1876 led to the publication in 1878 of his first book, *An Inland Voyage*. In the same year, *The New Arabian Nights*, afterwards separately published, appeared in magazines, and in 1879 he brought out *Travels with a Donkey in the Cevennes*. In that year he went to California and married Mrs. Osbourne. Returning to Europe in 1880 he entered upon a period of productiveness which, in view of his wretched health, was, both as regards quantity and worth, highly remarkable. The year 1818 was marked by his unsuccessful candidature for the chair of Constitutional Law and History at Edinburgh, and by the publication of *Virginibus Puerisque*. Other works followed in rapid succession. *Treasure Island* (1882), *Prince Otto* and *The Child's Garden of Verse* (1885), *Dr. Jekyll and Mr. Hyde* and *Kidnapped* (1886), *Underwoods* (poetry), *Memories and Portraits* (essays), and *The Merry Men*, a collection of short stories (1887), and in 1888 *The Black Arrow*. In 1887, he went to America, and in the following year visited the South Sea Islands where, in Samoa, he settled in 1890, and where he died and was buried. In 1889, *The Master of Ballantrae* appeared, in 1892 *Across the Plains* and *The Wrecker*, in 1893 *Island Nights Entertainments* and *Catriona*, and in 1894 *The Ebb Tide* in collaboration with his step-son, Mr. Lloyd Osbourne. By this time his health was completely broken, but to the last he continued the struggle and left the fragments *St Ives* and *Weir of Hermiston*, the latter containing some of his best work. They were published in 1897.

As a writer: Though the originality and power of his writings was recognised from the first by a select few, it was only slowly that he caught the ear of the general public. The tide may be said to have turned with the publication

of *Treasure Island* in 1882, which at once gave him an assured place among the foremost imaginative writers of the day. His greatest power is, however, shown in those works which deal with Scotland in the 18th century, such as *Kidnapped, Catriona*, and *Weir of Hermiston*, and in those, *The Child's Garden of Verse*, which exhibit his extraordinary insight into the psychology of child life; *Dr. Jekyll and Mr. Hyde* is a marvellously powerful and subtle psychological story, and some of his short tales are also masterpieces.

Substance

In his essay Stevenson sets out to defend the case of idlers. Most of the people of the world believe that deligence and industry are most essential to life. A person who is an idler is looked down upon by the busy people of the world. Much can be said in favour of industry, but a lot can also be said about idleness. Stevenson says that *people should remain idle a good deal in youth, They should not be book-worms.* Books may be good in their own way but they are not a substitute for life. If a man reads too much, he will end as a broken old man Truants (بھگوڑے)and idlers are not liked by the busy people of the world. These worldly wisemen get incensed (ناراض) when they see an idler by the side of a brook hearing the music of the stream and the birds. As a matter of fact the whole world is a book in which life can be studied All experince is a single great book though the experiences are detached (علیحدہ). An idler with his senses about him learns more of life and the world than a book-worm. Those who hanker after wealth and fame find themselves dyspeptic (سوء ہضم کے شکار) in their old age. An idlers knows the art of living better than an industrious man. He acquires commonsense. He sees palpitating (نبض کا پھڑکنا) life about him. He sees good people laughing, drinking and making love. He enjoys the pleasures of the country.

Extreme busyness is a sign of low vitality. Such people as are very busy cannot enjoy the world around them. If they have to wait for a train, time hangs heavy on them. They yawn and look with gaping mouth (منہ کھولا ہوا). A busy man embitters the life of those with whom he has to live. Idlers too have a right to live. They are part of life. They are better people than hypocritical (منافق) ones. A person who provides moments of pleasure for other is doing good. He is making the people happy. A happy man or woman is a better thing to find than a five-pound note. A person who is in a hurry is the enemy of his own health and well-being. The world can get along without industrious people. The world would not have been a poorer place if Shakespeare had not been born and written his plays. People should not labour under the delusion (اس خیال میں نہ رہنا چاہئے) that they are indispensable. No one is indispensable. There is every likelihood that a man might not grow rich despite his toil. He may remain poor as he was. Another probability is that he may not be able to enjoy what he has earned due to illhealth or some other physical disorder.

Summary

Defence of idlers: Idleness is the reverse (الٹ) of industry and diligence. The entire world is busy in one pursuits (مشغلہ) or the other. A person who pleads for idlers is considered to be a little boastful (شیخی باز). Idlers have too a case and it should not go undefended. There are people in the world who refuse to participate (شریک ہونا) in the great race of life. The industrious do not like the idlers and the loiterers (آوارہ). Those who are idlers in life look askance at (شبہ سے دیکھتے ہیں) the diligence and wealth of worldly wisemen. Idlers hate the industrious and vice versa. Much can be said in favour of industry, but something can be said against it too.

The busy and the idle : Stevenson says that people should be a good deal idle in youth. Industrious boys have to pay very dearly for their medals. When they leave school, they are physically wrecked. So the advice of the foolish gentleman to Johnson who was wrong when he suggested to him that he should read his books diligently, because in old age he would find the study of books an onerous (مشکل) task. The person, who is always reading and becomes a book-worm, is like the Lady of Shalott who could see the objects of life in her mirror. She was condemned to live in the world of shadows and not in the world of reality. Such is the life of an industrious student.

The idler on the other hand plays the truant. He is not idle as busy people would have us believe, but he is enjoying and studying the Science of the Aspects of Life. He comes across a bunch of lilacs over a stream. He will see things from a new and different angle. Worldly wisemen would not consider it education. Formal education leads a man into the sloughs of despond (مایوسی کی دلدل). He will learn a lesson of peace and contentment. When an idler enters upon the pilgrimage of life, he will have learnt enough wisdom to avoid ugly marshes and brambly (خاردار) thickets. Worldy wisemen cannot tolerate the existence of idlers.

An idler's education : The world is like a great book. All experience becomes a single great book. Different aspects of life are different chapters of that book. A person who has his wits about him, has eyes to see and ears to hear, will get more education than many other people who keep awake at night. The idler may become an expert fiddler and a good conversationalist. Those who work too hard or read so much cannot enjoy the brighter parts of life. The health of the industrious is shattered by hard work. Many people become wealthy but remain under-bred and under-developed. They are more dead than alive. An idler is conversant with (ماہر) the art of living. He

travels on by-ways. He treads the road of commonsense. He enjoys people around him. He appreciates peaceful landscape and the good life of town people.

Busy people : Stevenson says that extreme busyness is a sign of dificient (کم) valitary (طاقت) people who are extremely busy find themselves happy only when they are moving in their groves (جھوریاں). Their nature is not generous enough. If they have to wait for train, they fall into a stupid trace (بے ہوشی - استغراق) with their eyes open. An industrious student does not enjoy his education but is always thinking of medals and distinction (امتیاز). Young boys and youth should enjoy life in their boyhood and young days. Though a person may be successful from worldly point of view, he is not really successful Stevenson does not call it success in life. The socalled success can be had only at the cost of life.

The stage of life must have idlers on it as there are walking gentlemen. Idlers are a better company than the mean and the selfish. There are certain people who grateful only if a favour is done to them. But if a person entertains you without being conscious of it that he is doing so, he is conferring the greatest benefit. Stevenson recalls the example of a poor boy who ran after a marble (گولی بنٹا) in such a way that one of the person was so much delighted that he gave him some money by way of encouragement. Such persons make life pleasant to live. A happy man or woman is a better thing to find than a five-pound note. The idlers know the theory of life. Constant hurry results in indigestion (بد ہضمی) and weak nerves. Irritable (غصیل) people are a nuisance.

Futility of feverish activity : If the result of industry is ruined health than definitely it is unprofitable. The world can do witout the so-called great industrialists, great creative writers and creative artists. The world would have gone on very well without Shakespeare. It would not have been a poorer place without his dramas. All activities

end in death. Therefore life should not be all labour. Human efforts end in failure. A rich merchant becomes a bunkrupt. A person may become rich, but he may not have vitality (طاقت) in aim to appreciate his opulence(امارت) It appears that some people are condemned to work. Over activity is fracial (تماشا). It is vain on the part of a person to think that he is dispensable. Vanities of the world are hollow. It is, therefore better to enjoy life and live happily. Life of idleness is far better than the !ife of feverish activity.

Main Points

1. Every body is busy in the world.

2. If person talks against busyness, it would be considered impudent (گستاخی) on his part.

3. There are people in this world who refuse to run in the race of life.

4. They are indifferent to worldly pursuits and the benefits which result from them.

5. The industrious hate the idlers.

6. The essay is not a justificatiun of idleness, it is a defence only.

7. People should be a good idle in youth.

8. Books are good in their way, but they are a bloodness substitute for life.

9. The world is a mighty place of education.

10. Those who do not follow a lubrative (نفع بخش) business are looked down upon by busy people.

11. As a matter of fact all human experience is a single great book.

12. An intelligent idler can get more education from the world than a studious youngman from books.

13. An idler does not associate himself with falsehood.

14. He treads the commonplace Lane and learn lot of commonsense.

15. Extreme busyness is a sign of lack of vitality.

16. Very busy people do not have generous natures.

17. They cannot enjoy the hours of leisure.

18. Those people who overwork themselves become physicai wrecks.

19. The idlers to have a right too live.

20. Idlers are better people to mix with than mean natures.

21. A person who provides fun and pleasure for his fellowmen is doing real service.

22. Steveson gives the example of a poor boy who ran after a marble to the delight of passers-by.

23. A person who is in hurry ruins his digestion.

24. He enbitters (تلخ کرنا) his own life and that of the peoplewho come in contact with him.

25. The achievements of the world are hallow and vain.

26. Had there been no Shakespeare the world would have gone on even without him.

27. The purpose for which a man strives may elude (حاصل نہ ہونا) his graspy or he may be unable to enjoy it after it has been achieved.

Critical Appreciation

The essay An Apology for Idlers is half humorous and half serious, but it is more serious than humorous. Stevenson makes out a case for idlers though he is not averse (خلاف نہیں) to industry and diligence. The object of prose is to persuade. This essay comes up to a persuasive prose style. He converts us to his own views. Idlers are looked down upon wordly-wise people. They can conceive of nothing else except being busy. A person according to them must follow some lucrative business. Otherwise they would have all the idlers scourged by the hangman. Stevenson realises from the very outset that if he were to advocate the cause of idlers he would be convicted of rebellion against his respectability. A tailor would be hated by

a person who lounges in the meadows. But there are people, asserts Stevenson, who are not axious to run in the race of life.

After having stated why he has written the Apology for Idlers,he sets up a contrast between the idler and the industrious. He says that people should be a good deal idle in youth, a very sound advice. The studious pay dearly for their industry. They win medals, and honours of the world but they lunch upon world as bankrupts. The old gentleman who exhorted (urged) Johnson to play his books was definitely foolish. Books, says Stevenson, are good enough in their own way, but they are a mighty bloodless substitute for life. Those who remain tied to their books are like the lady of Shalott, weaving a magic web and condemned to look at the shadows. Truants are far better than the studios. They study in the big school of the world. It is a mighty place of education, this world of colour and smell. It was the school of Dickens and Balzac.

All human experience is a single book and different activities are different chapters of the same book. The idlers are good natured,warm hearted and generous. The industrious are always fretting and fuming whereis the idlers enjoy life around them. The industrious are self-centred and concieted (مغرور). What is the relish (مزا) of life when a person has no health. What is the use of riches when there is no blood in the body. A happy person rediates happiness. Stevenson gives the example of a poor boy who ran down the street after the marble in such a way that it delighted the spectators. "Extreme busyness", he tells us, "is a sympton of deficiancy. A faculty for idleness implies a catholics a catholic appetite and a strong sense of personal identity. "Wordsworth, like Stevenson, thinks that more may be learnt" in the fields, where God keeps an open house", than in the class-room :

> "One impulse from a vernal wood (موسم بہار کی)
> May teach you more of man,
> Of moral evil and of good,
> Then all the sages can.

Enough of Science and of Art,
Close up those barren leaves,
Come forth, and bring with you a heart
That watches and receives".

Steveson has made out a very good case for the idlers. All this fever, this hurry results in death. Achievements of great men in every sphere of human life are forgotton. Life would have gone on without Shakespeare and his dramas. Stevenson himself was an idler and as such could enter into the feelings of those who were content to enjoy the brighter sides of life.

Page 114. *Apology*—statement of regret for doing wrong, being impolite, hurting somebody's feelings but here it means explanation or defence of beliefs. *Idlers*—those who are idle. **Boswell**—1740—95. He was a Scottish lawyer He paid frequent visits to Johnson in London. *Life of Samuel Johnson*—is one of the best biographies in the English language. Boswell says to Johnson that we grow weary when we are idle. *Wani*—lack. *Entertain*—amuse. **Johnson**—1709—84. He was literary giant of his age. We learn a great deal about him from Boswell. He is famous for his Dictionary. He also wrote criticism and novels, but he is known chiefly for his great Dictionary. *Is bound to*—is under the obligation of (مجبور). *Under the pain of decree*—he has to suffer the punishment. *Decree*—means an order given by a ruler or authority having the force of law. *Convicting them*—accusing them. *Lese-respectability*—treason against respectability (شرافت کے خلاف بغاوت). *Lucrative*—profitable. *Profession*—occupation. *Therein*—in that. *Labour*—work hard. *Not for short of enthusiasm*—he has to work enthusiastically, with interest and fervour (جوش سے). *Opposite party*—those who are not engaged on any profitable business. *Content*—satisfied. *Savours*—has the taste of; suggest the presence of. *Bravado*—boastfulness (شیخی), Gasconade-boasting (شیخی). The Gascons were notorious for their swaggering boastfulness. One of them was D' Artagan.

Exp. This sentence means that every one is bound to enter on some profitable and gainful calling. He has to work in it with great diligence (محنت) and interest. If a person does not undertake any job which brings him money, he will be accused of rebellion against respectability. He will not be considered respectable. When every one is following some profession, there are some who are idlers. They talk ill of being overbusy. They cry against it, that of being overbusy. This cry of the idlers looks like boastfulness. *This should not be*—They should not be considered boastful. They are justified in being idle. *Consist in*—comprise (مشتمل هونا). *Not recognised*—not considered. *Dogmatie*—positive. *Farmularies*—a book of formulas.

Exp. Stevenson defines idleness. It does not mean that a man should do nothing. It means that idle people are busy in doing something which busy people do not consider profitable. The idlers too have a right to state their case as the industrious do. *Admitted*—acknowledge. *Handicap race*—competition race, in which there is a disadvantage imposed on a competitor to make the chances more nearly equal for all. The other meaning of handicap is anything likely to lessen one's chances of success. The race of life. *Insult*—disgrace. *Disenchantment*—freedom from enchantment or illusion (حقیقت کا آشکارا هو جانا). *To know the reality*—There are some people in the world who do not like to run in the race of life. These people who run think it an insult to them. *Who do*—who run. *Votes for*—decides to enter. *Emphatic Americanism*—goes for them is American slang (روز کی زبان). *Them*—six pence. *Ploughing*—advancing laboriously. *Distressfully*—in great trouble. *It is not hard to understand*—it is easy to understand. *Resentment*—feeling that one has been insulted, ignored or injured. *Perceives*—sees. *Meadow*—pasture. *A glass at their elbow*—having a glass by their side, with which to drink water from some stream nearby. *Alexander*—the great conqueror of Greece. He conquered Asia Minor, Afghanistan and Northern India. Aristotle lived at his

court· *Delicate*—tender. *Touched in a very delicate place*—offended. *Glory*—high fame or honour won by great achievements. *Tumultuous*—disorderly ; noisy and violent. *Barbarians*—uncivilised or uncultured persons (وحشی). *Poured into*—came to. *Unmoved*—not affected. When Alexander the Great visited the Cynic philosopher Diogenes (دیو جانس), he asked him what he could do to help him. Diogenes replied, "Don't stand between me and sunlight" The Cynics prided themselves on their indifference to worldly needs. *Barbaries*—When the barbarous Gauls invaded Rome in A.D. 390 they found the Senators sitting, calm and unmoved. in their places. It was not until one of the intruders (داخل ہونے والے) insulted a Senator that they even stirred. The Senator struck the Gaul, and this was the signal for a general massacre (قتل عام). Dignity was a Roman charactristic. *Fathers*—Senators. *Sore*—something painful. *Laboured*—toiled. *Scaled*—climbed. *Arduous*—hard to climb; steep. *When all is done*—when the person has climbed the hills. *Humanity*—human beings. *Indifferent to*—not caring for. *Physicists*—one who studies Physics. *Condemn*—blame. *The unphysical*—those who do not study Physics, *Financiers*—persons skilled in finance; capitalists. *Superficial*—not thorough or profound ; on the surface only. *Toleration*—tolerance.

Exp. In this paragraph Stevenson says that he is not talking against diligence or industry. He is only defending idleness. He is giving its defence. He does not dislike industry, but he can offer a defence for idleness as well. Now begins the real essay, *The Apology*. **Lord Macaulay.** It is said that Lord Macaulay could never pass an examination in Mathematics. As mathematics was a compulsory subject at Cambridge, he was unable to take a degree. *Wits*—senses. *Dear*—dearly. *Medels*—flat piece of metal, usually shaped like a coin, given as an award (تمغہ). *Have a shot in their locker*—their ammunition is exhausted. The idea is they wear out their brains while at school. *Bankrupt*-without any money, here means without senses. *Lad*—young

man. *Suffcring*—allowing. Stevenson always uses this word in this sense. *Ply your books diligentle now*—read your books with dilignence. *Stock of knowledge*—lot of knowledge. *Years come upon you*—when you grow old. *Poring upon books*—giving one's close attention to. *Irksome*—troublesome. *Task*—work. *Unaware*—did not know. *By the time a man has to use spectacles*—when he becomes very old. *Mighty*—very. *Bloodless*—lifeless. *Substitute*—a thing taking the place of another. *It seems a pity*—it is pitiable. *Lady of Shalott*—Tennyson's poem about the enchanted lady who could only view the world in her mirror. She lived in an island. She was so much struck by the beauty and grandeur of Sir Lancelot that she looked out at him. Then she put herself in a barge and died. *Peering into*—peeping into. *Bustle*—stir. *Glamour*—charm ; power of beauty or romance to move the feelings. The books says Stevenson are like the mirror of Lady of Shalott. *Very hard*—too much. *Anacdote*-story.

Page 116. *Look back on*—recall. *Vivid*—clear. *Truancy*—playing the truant ; running away from the school. *Regret*—feel sorry for. *Instructive*—useful. *Lack-lustre*—dull.

Exp. The idea in these lines is that if a person remembers his schools-days, he would remember the hours of running away from the school. He would not remember the dull periods of life, reading and studying. *Canoel*—cut out. *Spinning of a top*—cause to go round and round ; making the top round and round (لٹو گھمانا). *Kinetic stability*—A term used in Dynamics, which stuck in Stevenson's mind from his school days. *Emphyteusis, stillicide*—Roman law-terms picked up by Stevenson as a student. The joke is that in spite of their formidable (خوفناک) sound, they are quite harmless. Emphyteusis is a kind of lease, (ٹھیکہ) and stilliecid is the right to allow the rain from one's roof to drip on the land or roof of another. *Disease*—illness. The Suffix *cide* suggests some crime like homicide, (قتل) paricide etc (باپ کا قتل). *Scraps of science*— bits of science. *Set store by them*—I do not value them. *Odds and ends*—stray articles.

I came by—which I found by chance. *Playing truant*—had run away from the school. *Dilate on*—to speak at length. *Balzac* (1790-1850). Famous for his *Comedie Humaine*. realistic sketches of middle-class life in Paris. *Mighty place of education*—the world itself which is great school. *Inglorious*—notfamous. *Aspects*—look or appearance fronts that face particular direction. This is said by irony (طنزیه). There is physical science. Then there is the science of life. The real science is the science of life. **Dickens**, the great English on novelist and Balzac studied in the school of life. *Faculty*—power. *Gardened suburbs*—neighbouring parts of a town where there are gardens. *Into the country*—in the villages. *Pitch on*—select by chance. *Tuft*—bunch of feathers, hair grass, etc growing or held together at the base. *Lilacs*-shrub with sweet smelling, pale, purple or white flowers, *Over a burn*—over a stream. *Burn* means a small stream in Scotland. *Tune*—sound ; notes. *Thicket*—bush. *Vein*—a train of thought. *Perspective*—light ; view. *Wordly Wise man*—it is a charactar in Bunyan Pilgrim Progress. As the name suggests he is wise so as the affairs of the world are concerned. *Accosting*—addressing. *Ensue*—begin.

Exp. Stevenson says that the best school is the school if life. People learn from it more than they do from dead books. They are not a substitute for life. They cannot replace lif. Dickens and Balzac learnt more from the school life than from books. A truant enjoys nature. He would smoke pipes of tobacco as the stream babbes over small pebbles. He would hear birds singing in the bushes. He will come across a tuft of beautiful lilacs. This according to Stevenson is real education. *I take mine ease*—I am enjoying myself. This is reference to Falstaff. *To the end*—for the purpose of. *By your leave*—with your permission. *Thus*—in this way. *Quotha*—indeed. *After what fashion*—how.

Page. 117. *Metaphysics*—branch of philosophy dealing with the nature of existeuce, truth and knowledge. *Trade*-profession. *Pilgrimage*—visit to a holy, place. Hero it means life, the pilgrimage of life. *Slough*—marshes and bogs (دلدل). *Thickets*—bushes. *Staff*—stick. *By this water-*

by the side of this stream. *By the root of heart*—from the depth of my hearth. *My master*—gods. The idea is that wordly wise men do not approve of truancy. A truant would reply to the wise person of the world that he was learning of peace and contentment by lying on the bank of the stream and enjoying it. Every person undertakes a pilgrimage. That is to say, he enters upon a life like a pilgrim. He will come across many difficulties and obstacles (رکاوٹیں) in the way. If he has contentment he will avoid them, the difficulties and sorrows of life. *Hereupon*—upon this. *Commoved*-excited. The word printed in your book is *come over* but in the actual essay the word is commoved. *Passion* - anger. *Threatful*—full of threat. *Countenance*—face. Upon this manner. Rogues—rascals. whipped and punished. *Ruffling out*—disturb the smoothness of. *Cravat*—nick cloth. *With the crackle of the starch*—just as starch begins to crackle. *Turkey*—a large bird valued as food.

Exp. The idea is that rhe worldly wise man would be very much annoyed by the answers of the truant. *The common* opinion— the opinion of Mr. Wise man is shared by most of the people. *Gossip*—informal or idle talk. (گپ شپ) *Scholastic categories*—The arbitrary system of classification adopted *by the medieval school men* (قرون وسطیٰ کے حکیم). *Acknowledged direction*—a direction which is admitted by all. *With a name to go by*—you must give it a name. *Lounging*—moving or sitting about listlessly. *Workhouse*-poorhouse.

Exp. In these lines Stevenson tells us about the attitude of worldly wise men. What they desir are facts. If facts are not pursued with diligence, then it is useless according to the world. If a person does not work according to the opinions of the worldly men he would not be considered to be making any enquiry. *Telescope*—tube like insturment with lanses for making distant objects appeare nearer or larger. It means that knowledge is difficult to acquire. *Sante-Beuve*-1804-69. A French who had avery elegent style; *Ece we go hence*—before we leave the world. Chapter XX. The chapter of the great book of experience. *Defferential Calc-*

ulus—branch of mathematics divided into two parts, differential calculus and integral calculus, that deal with variable quantities, used to solve many mathematical problems. Chapter XXXIX, that is thirty ninth chapter, another chapter of life.

Page 118. What Stevenson implies is that the various sciences and occupations and recreations (تفریحیں) which men have are chapters from the great book of life. *Hearkening*—listening. *Heroic*—brave. *Vigil* — staying awake to keep watch or to pray. *Chill*—chilly and cold. *Arid*—dry. *Summit*—top. *Formal*—done as a duty. *Palpitating*—throbbing. Stevenson says that it is true that dry sort of knowledge can be had from book, but this knowledge is dry. From the facts of life, from the life itself you will acquire warm and living facts of life. You will acquire knowledge from the ample (بڑا) page of the book of life. *Lumber*—useless goods or furniture. *Week be out*—when the week is finished. *Eiddle*—violin. *Varities of men*—different men. *Accepted*—which has been accepted by the world as good knowledge. *Lore*—knowledge. *Owl-like*—like an owl. Stevenson uses the simile in a bad sense. *Demeamour*—way of behaving. *Stockish*—stupid. *Dyspeptic*—suffering from indigestion (سوء هضم کا مریض). People who read too much do not possess warm disposition. They cannot appreciate the better and brighter parts of life. *Make a large fortune*—become very rich. *Under-bred*—under nowrished. *Pathetically*—pitiably. *Stupid*—foolish. *By your leave*—by your permission. *Spirits*—state of mind as being happy, hopeful or the opposite. *Salutary*—wholesome; *The great Book*—the Book of Life. *Reconite*—difficult *Skimmed it over*—read quickly, noting only the chief points. This sentence means that an idler, by living in the open air, becomes healthy and livel. It is immaterial if he has not studied life very thoroughly but he has understood the chief points of this Book of life. *Afford*—give *Half crowns*—equal to two shillings and six pence. Stevenson says that the student should part with some of Hebrew roots (عبرانی کے

ماہر) and the business some half crowns so that he might also get a share of the knowledge of life of the idler. *Hobby*—interesting occupation, not one's regular business, for one's leisure time, e.g. collecting postage stamps and growing roses. *Ironical*—sarcastic (طعنے والا). *Indulgènce*—the habit of gratifying one's own desire ; allowance.

Exp. It means that a person who has liked the hobbies of other will also like his own. *He will not be heard among the dogmastic*—he will not be called a dogmatist. A person who makes personal statements as if they were dogmas, beliefs. *Cool allowance*—he will allow the behaviour of other people. *Out of the way*—very remote ; not commonly known. *Identify*—give support to ; to be associated with. *Burning flasehood*—a lie or set of lies which are not wholesome. *By road*—a side road ; road that is not much used. *Not much frequented*—not much used. *Even*—level. *Pleasant*—good.

Page 119. *Belvedere*—a balcony from which a fine view may be obtained. *Command*—see. *Prospect*—view. *Sublunary*—under the sun. *Eternity*—time which has no beginning and no end. *Shrill*—crying loudly. *Doctors*—very learned people. *Plangent* — resounding ; vibrating (شور والی). *Ultimate*—final. *Firelit*—lighted by fire is burning. *Flood*—the great Deluge during the time of Noah. French Revolution—the great Revolution of France in the eighteenth century.

Telling his table—counting his sheep. Reference is to Milton's L'Allegro. The lines are :

While the plowman near at hand,
Whistles o'er the furrow'd land,
And the milkmaid singeth blithe,
And the nowér whets his scythe,
And every shepherd tells his tale.

These are the pleasures of the countryside which Milton talks of : An idler has many advantages over the wordly

people. He is large-hearted. He does not grudge the opinions which people have. He may not be knowing very distant and remote truths, but he also does not involve himself in lies. He goes on a road which is not much used, It is an ordinary road, but it gives lot of commensense to the idler. Other people may be interested in other things, but he enjoys the sight of the world. He enters into the feeling of overlastingness. Generations of men, great scholars and bloody wars are soon forgotten. This idler enjoys verdure (سبزہ زار) and green landscape. He enjoys people living in warm and fireheated rooms. He enjoys rural as well as urban pleasures. *Extreme*—very great. *Busyness*—to be very busy. *Kirk*—church. *Symtom*—sign. *Deficient*—low. *Vitality*—liveliness of spirit. *Faculty*—power. *Implies*—means. *Cathotic*—liberal ; general ; including many or most things. *Appetite*—hunger, *A strong sense of personal identity*—he is very conscious of the life in him. *Dead alive*—who live but are nearly dead. *Hackneyed*—overworked. *In the exercise of*—doing some. *Conventional*—customary. *Pine for*—long eagerly (خواہش کرنا). *Study*—the room in which one studies. *Curiosity*—inaqisitiveness (تجسس). *Random*—aimless. *Provocations*—excitement. *Lays them with*—beat them with. *They will even stand still*—they will not have any curiosity, they will not feel excited *Folk*—people. *Coma*—deey sleep ; stupor (بے ہوشی). *Dedicated*—devoted to. *Furious*—hard. *Moiling*—toiling and labouring. *Goldmill*—mill which turns out gold and wealth. Very busy people think their time wasted if they cannot earn lot of money. They have no capacity for enjoying the beauties of nature. *Do not require to*—do not have to. *Breathing world*—life which is full of excitement. *Blank*—something which is empty. *Stupid*—foolish. *Trance—a* state of profound insensibilty (استغراق).

Page 120. *Paralysed* — made helpless ; affected with paralysis (مفلوج). Paralysis means loss of feeling or power to move in any or every part of the body. *Alienated*—

insane; mad. *Flaw*—defect. *A turn of the market*—ups and downs of a market. *They had their eye on the medal*—they did not enjoy their studies and education but always worried about gaining medals. *They were thinking of their own affairs*—they were self-centred. *Too small to begin with*—not so small that it could not be begun with. The idea is that the soul of a man is quite big to begin life with. *Dwarfed*—made it stunted (نہ بڑھنا). *Narrowed theirs*—they have made their souls narrow. *All work and no play*—this is the part of a famous saying, all work and no play, makes Jack a dull boy. *Listless*—too tired to show interest or do anything. *Vacant*—empty. *Not one thought to rub against other*—no thoughts at all. *Breeched*—before he began to wear breeches. Breeches means a garment fitting round the waist and below the knees Also means trousers. *Clambered*—climbed on. *Stared at*—gazed at. *The pipe is smoked out*—he has no energy left in him. *Snuff-box empty*—it also means the same thing. *Bolt upright*—straight upright. *Lamentabe eyes*—pitiable eyes.

Exp. In this lines Stevenson gives us the picture of an overbusy person. If such a person is waiting for a train, he seems to be weighed down anxiety. He seems to be senseless of everything which goes about him. Such people have burnt their candles very early. They have not enjoyed life. They have not played pranks. They should have climbed on the boxes and stared at girls when young. But when they reach the age of forty there is no life left in them. Stevenson thinks that this is not success in life. *Relations*—relatives. *Omnibus*—a large public vehicle for passengers by road. *Perpetual*—constant. *Devotion*—to be devoted. *Neglect*—not paying attention to. *Sustained*—kept up. *Impartial* — neutral (غیر جانبدار). *Beneficent*—doing good; kind. *Theatre of life*—the stage of life. *Gratutious*—voluntary. *Phases*—aspects. *Walking gentlemen*—an actor filling subordinate parts which merely require gentlemanly appearance and get up. *Chamber maids*—women servants in the chambers. *Diligent*—industrious. *Fiddlers*—violinist. *Orchestra* — band of persons playing musical instruments including stringed instruments together.

It also means a place in theatre for these persons. *Clap their hands*—applaud. *Fulfil*—do. *Offices*—work. *Stock-broker*—man whose business is the buying and selling of the stocks (دلال).

Page 121. *Gratitude*—thankfulness. *Benefactors*—persons who have given friendly help, especially financial help to a school, hospital or charitable institution. *They fall in your way*—whom you come across. *Season your dinner*—flavour your food with salt and pepper. Stevenson tells us that apart from professional people, who are responsible for our safety, one must be thankful to those people who are idlers. They make us smile when they come across us. They are good companions at dinner and regale us (محظوظ کرنا) with their good conversation and talk. *Colonel Newcome*—it is a character in Thackery's novel The Newcome. He is an officer of the Indian army in whom Thackery has drawn an admirable portrait of a simple-minded gentleman guided through life solely by the sentiments of duty and honour. This poor gentleman ends his life in the Greyfriars (Charter House) alm-houses The pathos of the story reaches its climax with the scene Colonel's death bed where "he, whose heart was that of a little child had answered to his name, and stood in the presence of The Master. *Fred Bayham*—a character in the same novel. *Trick*—something done in order to deceive; mischievious act, practical joke. *To fall among*—to meet and live with. *Mr. Barmes*—Barnes Newcome is a mean, venomous (زہریلا), little snob in the same novel. *Falstaff*—Sir John Falstaff the greatest comic character of Shakespeare. *Sober*—a person who does not drink. *Long faced*—dismal looking (افسردہ). *Barabbas*—he was a robber at the time of the Christ. *Done without*—could have gone on without him. *Sensible of*—aware of. *Obligation*—gratitude to. *Northcote*—an accentric painter, whose conversations were published by his friend Hazlitt in 1830. *Mentions*—talks about. *Ostentatious*—showy. *Emphatically*—decidedly. *Grateful*—thankful. *At the cost of*—by suffering. *Churlish disposition*—mean nature. This is the reference

to the Shepherd, the master of Corin. The old shepherd was a man of churlish disposition in *As You Like it*. *Entertaining*—amusing. *Profitably*—usefully. *Manuscript*—something written with hand. *Compact*—agreement. *Faust*—was a wandering conjurer (مداری) who lived in Germany in the sixteenth century. He was despaired of the world. He entered into a compact to become the servant of Satan. He surrenders his soul to the Devil in return for twenty-four years of life. During these years the Devil shall attend on him and give him whatsoever he demanded. Then follows a number of scenes in which this compact is executed. Notable among them is the Calling up of Paris and Helen. *Beholden*—obliged. *Correspondent*—one who writes. *Damning you*—cursing you. *All the while*—all the time. *Importunity*—urgent requests. The idea in these lines is that if a person writes an amusing thing for another person voluntarily is better than if he had taken pains over it. A thing which is done voluntarily is better than the thing which is got done by force. *Strained*—forced. Stevenson quotes from Shakespeare's drama Shylock, the Jew who is very exacting and cruel (سختی سے قرض وصول کرنے والا). Portia disguised as young lawyer appeals to him for mercy. This is the first line of her speech. *They are twice blest*—their advantage is twofold. The person who gives pleasure is blessed and the one who receives is also blessed. *Score*—twenty. *Jest*—joke *Conferred with*—given with. *Confusion*—with mixed feelings; not agreeably. The idea is that if there is sacrifice in making a favour, it is done with pain. The person who makes a sacrifice to give favour is not pleased while giving it. The receiver also does not feel very happy over it. *Underrate*—place too low a value or estimate on. *Sow*—put in the ground; to grow (بونا). *Anonymous*—unnamed. *Benefits*—acts of kindness and good. *Disclosed*—revealed. Stevenson says that we underestimate the duty of being happy. If we are happy we do good to mankind. We do not know the acts with which we have made the world happy. When they come to light the person who has been responsible for the spread of happiness is surprised. *Ragged*—wearing rags;

old clothes. *Marble*—(گولیاں جس سے بچے کھیلتے ہیں). *Jolly*—happy. *Air*—manne. *Delivered from*—relieved of. *Black thoughts*—thoughts of sorrow.

Page 122. *Mystified*—very much surprised. *This encouragement*—giving money to little children. *Tearful*—weeping. *upon the stage*—in a theatre. *I am prepared to deal largely in the opposite commodity*—the opposite commodity or the opposite article is smiles. Stevenson says that he would not like tears, but would very much like to have smiles. *Radiating*—emitting or sending out rays of light (روشنی کی شعاعیں پھیلانا). *Goodwill*—hapiness. *Entrance*—comming into. *Forty seventh proposition*—this is the proposition of Euclid, in Demonstrative Geometry. *Demonstrate*—prove. *Theorem*—statement for which a reasoned proof is required. The proposition of Euclid are all theorems. *Livableness*—the quality of living in this world. *Consequently*—as a result. *Without remaining idle*—without being idle. *Revolutionary*—bringing about a revolution in the way of thinking (انقلابی). *Precept*—moral instruction ; rule for behaviour. *Thanks to*—due to. *Work-house*—public institution for homeless people in a parish or union of parishes *Abused*—to be put to wrong use. *With practical limits*—so far as it can be practised. *Incotestable*—which cannot be disputed. *Body of Morality*—Laws of Morality. *It*—refers to that if a person cannot be happy without remaining idle, he should remain idle. If a person thinks that happiness consists in being idle he should remain idle. *Beseech*—request. *Indigestion*—upsetting of the stomach. *Vast head of activity*—lot of activity. *To interest*—in order to get interest. *Nervous derangement*—nervous disorder (اعصابی کمزوری). If a person overworks himself, the result would be that he would become a nervous wreck. *Absent himself*—remains away from. *Entirely*—completely *Recluse*—one who abandons the world. *Garret*—room on the the top floor of a house especially in the roof, especially a poor wretched room. *Swiftly*—quickly. *In a contraction of his whole nervous system*—his whole nervous

system is contracted. He is highly strung. *To discharge some temper*—show anger. *Evil feature*—a bad person. Circumlocation-roundabout. *Circumlocation office*—the office in Dickens *Little Dorrit* in which he ridicules (مذاق کرتا ہے) redtape in government offices. *Tolerate*—put up with. *Fractious*—ready to quarrel. *Wellhead*—source. *Beggared out of hand*—to become poor like a beggar straightway. *Scapegrace*—a graceless hair-brained fellow. Stevenson says that the man who is in a hurry becomes a patient of indigestion. His nerves are frayed (گھس جاتے ہیں). He is always in temper. Stevenson does not like such a person because he spreads the infection of illhumour among other people. *Hagridden*—when a person is ridden by a hag, a witch. The idea is that an uncle who is always on the nerves of a nephew is bad. *Peevish*—irritable. *Pother*—brother. *Embitter*—make bitter. *Publish*—print and circulate.

Page 123. *Allegorical picture*—a picture which is symbolic, which teaches a lesson (علامتی تصویر). *Ranks*—lines. *Go into the breech*—help those who are in trouble or in danger. *Joan of Ark*—the maid of France who delivered the French from the English. She was a peasant girl living in a village of France. *Rare*—to be found seldom. *Coddle ourselves*—treat with great care or tenderness Here it means deceive ourselves. *Of exceptional importance*—very important. *Nature is so careless of single life*—the reference is to Tennyson's In Memoriam. The lines are:

"Are God and Nature then at strife (لڑائی),
That Nature lends such evil dreams?
So careful of the type he seems,
So careless of the single life."

The idea in these lines is that Nature desires that men as a whole should live but she does not care for individuals.

Sir Thomas Lucy—The owner of Charlecote Manor,

near Startford. Tradition (روایت) says that Shakespeare ran away to London and started his career as a dramatist because he was "wanted" by the police for shooting Sir Thomas Lucy's deer, which was then a serious offence. Sir Thomas Lucy is supposed to be the original of Justic Shallow. *Wagged on*—moved on from side to side or up and down. *Better or worse*—well or badly. *The pitcher gone to the well*—drawers of water would have gone to the well to draw water out. *Wiser of the loss*—no one would have been conscious of the laws. *Extant*—living. *The alternattve*—if you look the other way. If you look at things which exist. *A man limited means*—not a very rich man, *Sobering*—which makes a person serious and wise. *Reflection*—thought.

Exp. What Stevenson derires to impress is that all human activities are dispensable (ان کے بغیر گزارہ ہو سکتا ہے). They can be done away with. If there had been no Shakespeare, the world would have gone on. There are many beautiful works of art in this world for which the poor would not like to pay anything. So they are useless for them. We should not flatter ourselves that we are indispensable. Nature does not care for individuals. *Vanities*—prides. *Vain glory*—vanity. *Upon consideration*—upon thought. *Sedative*—medicine tending to calm the nerves (پٹھوں کو سکون دینے والی). *Retailing it*—selling in small quantities. Even to a bacconist or a dealer in tobacco should not think that his commodity (جنس) is very rare or precious. *How you will*—how you think. *Are indispensable*—are asolutely necessary. *Atlas*—the gaint who in Greek Mythology carried the world on his shoulder *Protracted*—prolonged. *Nightmare* — a dreadful dream. The idea in this line is that Atlast too should not have thought himself to be indispensable because he carried the world on his shoulders. The carrying business on the shoulder was a sort of a bad dream and not a reality. *Labour themselves into a great fortune*—work very hard in order to become rich. *Thence*—from that place; from

being rich. *Banktruptcy*—they become insolvent and cannot pay off their liabilities. *Scribblers*—writers. *Is a cross*—on which people are crucified. The idea is that there are writters who continue write articles but become irritable if a person goes to see them or when they meet people.

Israelites—The Jews, who, when captives (قیدی) in Egypt, were compelled by king Pharaoah (فرعون) to build the pyramid. *Pyramid*—structure with a triangular or square base and sloping sides meeting at a point, especially one of those built of stone in ancient Egypt (مصر). *Decline*—old age and deterioration (انحطاط). *Hearse*—carriage; for carrying a coffin at a funeral. *Plumes*—ornament of feathers. The result of all human activity is decline and death. So life should not be all toil and labour. This is an echo of Tennyson. *Master of Ceremonies*—God, the President of the Immortals. *Momentous*—important. *Destiny*—future. *Lukeworm bullet*—the earth, according to Astronomers, is travelling at immense speed through space and is continually getting cooler. *Farces*—play for the theatre ; full of ridiculous situations intending to make people laugh. *Bull's-eve*—target. *Had been whispered*—God had whispered into their ears. Some people, says Stevenson, tax themselves so much (اتنا زیادہ کام کرتے ہیں) that it appears that God has whispered in their ears that they are meant for playing a very important role. That is why they are so active and so busy. They consider that active life on the earth is their only aim. It seems that God has whispered this thing in to their ears. It is not so. God has not said this thing to them. *Priceless*—precious. *Chimerical*—sanciful (متلون - تبدیل ہونے والے). The purpose for which these young men waste their youth may be injurious or changeable.

Page 124. They may not be able to get well. *Indifferent*—careless. *They inhabit*—on which they live. *Inconsiderable*—not worth consideration. *The mind freezes*

at the thought—the mind shudders at the idea (اس خیال سے دل کانپتا ہے). What Stevenson impresses upon us is that the activities of the world should not be undertaken at the expense of health. Real joy consists in health, and health comes through remaining idle and not being overbusy.

Important Questions

Q. 1. Who, according to Stevenson, are idlers and what does he say in their defence? Do you agree with him ? (V. Imp).

Ans. For answer please consult the summary and the substance. Moreover the answer can be given with the help of main points given above.

Q. 2 Bring out the significance of Stevenson's remark : Books are good enough in their own way. but they are a mighty bloodless substitute for life". (V. Imp)

OR

What is Stevenson's conception of education as explained in his essay, "An Apology for Idlers".

OR

What does Stevenson say about books ? Are they of much use in life ?

Ans. Stevenson is very much against poring over books. Most of the students who read their books a good deal become physically bankrupt (جسمانی دیوالیہ) They have no vitality (طاقت) left in them. Stevenson quotes the saying of an old gentleman who exhorted (تلقین کرنا) Johnson to ply his books. He must acquire a stock of knowledge because when years came upon him, he would find that poring upon book would be but an irksome (تکلیف دہ) task. This old gentleman was decidedly foolish. Stevenson says that besides reading there are other things also which become irksome.

Wordswoth in his short poem The Tables Turned has beautifully expressed what Stevenson has in mind. He says:

Up ! up my Friend, and quit your books ;
Or surely you'll grow double ;
Up ! up ! my Friend, and clear your looks ;
Why all this toil and trouble ?
The sun, above the mountain's head,
A freshening lustre mellow
Through all the long green fields has spread,
His first sweet evening yellow.
Books ; 'tis a dull and endless strife ;
Come, hear the woodland linnet,
How sweet his must ! on my life,
There's more of wisdom in it.

Stevenson like Wordsworth advises young men to leave their books otherwise they would grow round-shouldered. Books are a dull thing. The music of the finch (چڑیا) teaches more wisdom to man than the books. Nature should be our teacher. She has a word of ready wealth with which to bless the minds and hearts of people. Cheerfulness will give wisdom and truth to man. The student who is a book-worm is like the Lady of Shalott who lived in the world of shadows. She had to look at the world through her mirror. The world of reality was shut out to her.

A truant (بھگوڑا) learns more durning the courage of the wanderings than a book-warm who is constantly reading his books. Book knowledge makes a person dull. If a man reads very hard he will have little time for thought.

Charles Dickens the great novelist got their knowledge from the life itself. It was the most favourite school of the great novelists. Balzac, the great French novelist, also studied in the same school. Nature is like a big book from

which one can acquire knowledge. Most of all open air life conduces (ممد ہوتی ہے) to health ahd cheerfulness to most desirable things in life. Worldly people think that knowledge can only be found in book. According to Sainte Beuve all experience is a single great book. Education at school, one's profession and one's leisure are all different chapter of that book.

An intellent person will get more education than many others do (get) in a life of sleepless nights. Of course, there is some knowledge in books but the knowledge which nature affords is far superior to the one contained in book. Over-studius people wreck (تباہ کرنا) their health. They find no enjoyment in life. They cannot enjoy brighter parts of life. The idler who does not read his books knows the Art of Living. He treades (چلتا ہے) Commonplace Lane which leads to balconi (چھجا) of commonsense. Nature is so various and so enchanting (دلچسپ) that books as compared to the Book of Nature are a dull and insipid (بے ذوق) things. Hence Stevenson's aversion (نفرت) for books.

Q. 5. "Extreme business, whether at school or college, krik or market, is a sympton of deficient vitality : and a faculty of idleness implies a Catholic appetite and a strong sense of personal identity." Amplify.

OR

In what colour does Stevenson point the life of extremely busy people ?

Ans. To be over-busy at school or college, church or market is a sign of very low vitality. On the other hand a person who has a faculty fof being idle has a comprehensive taste. He has great energy for enjoying life. There are many people who are more dead than alive. Their only *one* thought is about the profession which they follow.

If these people are brought into the country or placed on board of a ship they long for their desk or their study. These people are singularly deficient in curiosity. For them little excitements of life do not matter at all. They do not allow their faculties to function. They feel out of their element except their own profession or trade.

Such people are not worth speaking to. They can never be idle. Their nature is stunted (بڑھتی نہیں). They are not generous enough. The time which is not spent in their trade or profession seems to be wasted to them. If they are not engaged in their jobs they find the world quite blank. If they have to wait for an hour or so for a train they fall into a stupid trance (بے ہوشی) with their eyes open. They are like status, dumb and lifeless. They seem to be suffering either from paralysis (فالج) or dementia (madness). They know only their own business. They are blind to the pleasures of the world. They are self-centred. They should have played childish pranks and stared at girls when they were twenty. When they are forty they find that the pipe is smoked out.

Such people become peevish by nature due to over-work. Their nerves become taut (stretched) (کھنچ جاتے ہیں) They ambitser their own life and that of their dependents, friends and relations. They are devoted only to their own business. A man's business is not the only importanf in the world. Such people as are ovet-busy do not experience that thrill of life. They are miserly people who think only of their own hoard (جمع روپیہ - خزانہ). They call it success at all. It is a collossal (بہت زیادہ) failure because there are many brightly lit (منور - روشن) windows in this life which remain shut to them.

Those people who make life happy or those who bring joy and pleasure into it are the greatest benefactors of man-

kind. Besides very busy people the world needs idlers. Simple natures are better companions than crooked ones. Those who confer happiness on mankind are its greatest benefactors. Stevenson remembers a case of a boy who ran down the street after a marble with so jolly (خوش) an air that he set every one as he passed into a good humour. Over-busy people pay very heavily for their industry. They sow hurry and reap indigestion. They are cut off from human fellowship. They are an evil feature in other people's life. They spread bitterness like a diseases. The world would be a happier place if such people were dead. It would be a better place without them. The highest achievements of the world are forgotten, great literature and noisy battles are no longer remembered. Had there been no Shakespeare the world would have waged on better or worse. The pitcher would have gone to the well, the scythe to the corn and the student to the book. When a person cannot enjoy life as a whole there is something lacking him. He has a dead soul. Stevenson is, therefore, justified in saying that extreme busyness is a symptom of deficient vitality.

Passage for Explanation

Q. 6. Explain the following passages with reference to their context.

(*a*) just now, when every one is bound under pain of a decree in absence convincing them of lese-respectability, to enter on some lucrative profession, and labour therein with something not far short of enthusiasm, a cry from the opposite party who are content when they have enough, and like to look on and enjoy in the meanwhile, savours a little of a bravado and gasconade. (Page 114)

Reference. These lines have been taken from the article 'An Apology For Idler' by R. L. Stevenson.

Exp. These are the opening lions of the essay for Idlers by Stevenson. He announces his subject. It is a defence of idlers. He says that at the present moment

every person is obliged to follow some gainful profession. If he does not, he will be accused of rebellion against good social behaviour. He would be accused though he may not be present, became he may be idling away his time. Every person who lives in the world has to work hard with interest. Just at the time when people are engaged in profitable professions, there is a cry from the idlers. They cry for idleness. They plead for idlers. They are satisfied with whatever they have. They like to enjoy while other people are following useful profession. This cry on their part tastes of boastfulness and affected bravery. They would be considered boastful in doing so. It is a beautiful sentence, very well worded. The idea is that the apology for idlers will not be welcomed by busy people of the world.

(b) Pleasure are more beneficial than duties, because, like the quality of mercy, they are not strained, and they are twice blest. There must always be two to a kiss, and there may be a score in jest; but wherever there is an element of sacrifice, the favour is conferred with pain, and among generous people, received with confusion. There is no duty we so much underrate as the duty of being happy. By being happy, we sow anonymous benefits upon the world, which remains unknown even to ourselves, or when they are disclosed, surprise no body so much as the benefactor.

Reference: These lines have been taken from the article 'An Apology for Idlers' by R L. Stevenson.

Exp. While giving an apology for the Idlers Stevenson says that these people are responsible for spreading happiness around them. If a person does something good to other by way of duty it is like making a sacrifice. It is a little painful. But pleasures conferred spontaneously (بغیر تکلیف) are more useful. They are better than duties. A pleasure which a man gives without being expected to, has the nature of mercy in it. The pleasures given willingly are not affected (ان میں بناوٹ نہیں ہوتی). They are not forced. They are double blessed like mercy or like rain. The giver of pleasures and the receiver of pleasures are both happy.

There is reciprocity (تعاون) in them. For a kiss two persons are needed, but in a joke many are needed. When a person has to make sacrifice, there is pain in that favour. People who receive favour are perplexed. They are abashed. The people of the world underestimate the duty of being happy. A person who is happy is responsible for sowing the seed of unnamed benefits. The authors of happiness do not know that they are happy and they have made the world happy. When it is revealed that a certain person has been responsible for making other people happy, he is surprised. The idea is that a good man, a happy man, disseminates (نشر کرتا ہے - پھیلاتا ہے) pleasure and happiness without being aware of the fact that he has done so. Then Stevenson gives the example of an anonymous pleasure-giver, a regged boy who ran after a marble in such a way as all the onlookers were delighted by the way he did it.

Markheim

R. L. Stevenson

Life : For the life of the writer please refer to the previous article.

Substance

Markheim is gambler (قمار باز). He is also a spenddrift (مسرف). He sinks lower and lower. At first he sells to the old curio-dealer rare articles which he has dishonestly acquired (حاصل کرنا). Then he is led to a far baser design. He plans to rob and murder the old man on Christmas day, when he is alone and defenceless (بغیر مدد کے). But he has hardly done the deed when he finds at his elbow a Visitor. He offers to show Markheim where his victim kept his money. He warns him at the same time that he will profit (فائدہ اٹھانا) little by it. Then he suggests that he should also murder the maidservant who is now at the door. Thus he should cover up the traces of his crime. Markheim searches his own soul. He recalls his past. He finds that the better nature in him still exists. He finds that he still hates evil. He finds that if his life is so bad a thing at least he can lay it down. As he makes his determination, the features of the visitant undergo a woderful and lovely change. They brighten and soften with a tender triumph. Markheim goes down, opens the door to the maid. He bids her call the police. The small particle of good remaining in the midst of the wickedness of the murder's heart has triumphed. The visitant is the Guardian Angel or Markheim's own Better Self.

Summary

Markheim visits the curio-dealer. Markheim was a regular customer of the old curio-dealer. He had a rich

uncle whose store of curios he pilfered (چوری کرنا). He sold those rare articles to this dealer. With the money that he got from the dealer, he speculated (سٹہ بازی کرنا) on the Stock Exchange. The cabinet of his uncle was exhaus'ed. So Markheim made up his mind to kill the dealer and rob him. He went to the dealer on Christmas Day. The dealer refused to do any business with him, because he was closing his shop. The dealer thought that Markheim had come to sell something.

But Markheim told him that he had not come to sell anything that day but had come to buy a Chirstmas present for his lady. The dealer picked up a fifteenth century handglass. Markheim did not like that present. The dealer thought that Markheim disapproved of it, because the lady whom he was going to marry must be plain. (بدصورت). Markheim told the dealer that the glass was not a good present because it was as hand-conscience (ضمیر کا آئنہ). One's inner self was reflected on the face which was mirrored in the glass. The dealer desired Markheim to make his purchase as he had very little time. He desired to engage the dealer in a long talk so that he might find a suitable opportunity (موقعہ) to stab him. The dealer went away to pick up another object. As he began to rise again, Markheim stabbed him with his dagger (خنجر). The dealer struggeld like a hen and tumbled on the floor in a heap (ڈھیر ہو کر رہ گیا).

Fears of Markheim. The dealer was dead. There was silence in the shop. There were of course old clocks in the shop. There was a chorus of tickings from them. The candle stood on the counter. Its flame moved in the current (ہوا کا جھونکا) of air. There were shadows in the shop because the inner door was partly open The sun had not yet sunk. It appeared to Markheim that the shadows were so many spies (جاسوس) which stood like a pointing finger. The dead dealer lay on the ground in a heap. He was contracted (سکڑا ہوا) beyond recognition

(شناخت). The church bells began to ring. He took up the candle to go about his business. There were many mirrors in the shop. He saw so many Markheims reflected in them. He began to fill his pockets with the articles in the shop. At the same time he began to be afraid. He thought to himself that he should not have murdered the dealer at that time. He should have chosen a darker hour. He should have prepared on alibi (یہ کہ وہ وہاں نہیں تھا).

He began to fear people who were singing Christmas hymns. The silence in the shop st uck te ror in his heart. He feared detection. The maidservant had gone after her sweatheart. She was very likely to return any time. He imagined that he saw a human figure. It was very dim. It showed dimly on the threshold of the shop. An old gentleman began to beat with his stick on the shopdoor. He called aloud for this dealer by nicknames. Markheim feared that the old man would enter into the shop but luckily the old gentleman went away.

Recollection of the past. Markheim was seized by a sudden apprehension. He liked to get away from the shop, to lose himself in the living sea of London. Time was passing swiftly. So he thought of finding keys to get money. The dead man looked a stuffed hide. His face was pale and without any expression. There was blood on one templer. This made the heart of Markheim sick. He remembered having seen pictures of murders in fair when he was a boy. He felt himself to be that boy again but now he saw before his eyes an actually murdered man. He felt a sudden weakness in him, but he must overcome it. The life in his victim was totally stopped. He got rid of those thoughts and found the keys. He advanced towards the open door of the shop. Outside it was raining. As Markheim approached the door, he seemed to hear something like his own step repeated. He mustered all his courage (حوصلہ جمع کیا) and opened the door.

The pictures, the carvings all seemed to frighten him. He saw presences on every side. He imagined that the

dead man was getting on to his legs. Different objects and the noises which he heard in his imagination maddened him. He thought that he was being watched. With great effort he climbed to the first floor. The doors were partly open. He desired to run bak home and to be safe in his bed. He feared at every step that he would be detected. He feared the unchangeable laws of nature which might reveal (ظاہر کرنا) his crime. At last he got into the drawing room. It was fitted with tall glasses and rare pieces of old furniture. He began to search the keys. For the time being, he was free from alarm. He heard the notes of a piano and the voices of many children singing hymns. Markheim listened to them as he sorted out the keys. His thoughts went out to the children enjoying Christmas. He recalled his own childhood when he was not yet tainted by any sin (جب وہ داغدار نہیں ہوا تھا).

The Visitant. Markheim was startled when he heard the door opened. A face shone in the door. It looked at him, nodded and smiled as if it had recognised Markheim. The visitant asked Markheim whether he had called him. This presence was very much like Markheim himself. He thought that it was the Devil who had come to him. The newcomer warned Markheim that he should hurry up, otherwise the maid would return. Markheim asked him whether he knew him. The visitor smiled and told him that he had been his favourite for a long time. Markheim asked him whether he was the Devil. The visitant replied that it did not matter who he was but he had known him for quite a long time. Markheim told him that he had not acted according to the commands (احکام) of his conscience. He had been a victim of circumstances. At bottom he was not a bad man. The visitant told him that he had come to help him. He should hasten, otherwise the maid would come and he would be caught. Then he proferred (پیش کی) to help him to find out where the money was. Markheim told him that he would not accept any help from him. Even if he were dying he would not get a drop of water from him.

The visitor awakens the conscience of Markheim. The visitant told Markheim that he had objection to a death-bed repentance (توبه). Markheim told him that he disbelieved the efficacy (اثر - تاثیر) of such a repentance. The visitant replied that when a person died his interest in the man fell. The dying man could atone a little for his past misdeeds by the last act of repentance. He could die smiling. Then the visitant told Markheim that he should please himself as he had been pleasing himself before him. He told Markheim that he had just then come from such a one. The man was a sinner like him, but there was a hopeful smile on his face.

Markheim asked the visitant whether he thought him to be a hardened sinner. He asked him whether murder was so unholy an act as to dry up the springs of good. The visitant replied that according to him all sins were murder. Evil does not consist in action but in character. He liked the bad man but not the bad act. Then again the visitor repeated his offer of help. Better nature in Markheim began to reassert itself. He opened his heart to the visitor. He told him that it would be his last act. After that he would reform himself. He had been good and pious in bygone days. He had been singing in the chorus and sheeding tears over noble books.. He had deviated (گمراه هونا) a little but he thought that he saw his destination (منزل مقصود) clear. The visitor told him that he was past reform. If he got the money from the shop of the dealer he would gamble it away. The visitant continued that he Markheim, had been in the world thirty-six years. He had been going down and down. Fifteen years ago he would have startled (چونکنا) at the thought of theft. Three years back he would have shrunk at the name of the murder. The visitor told him that he would never change. Markheim saw his past unfolded before him. He asked the visitor whether he should despair of grace. The visitant replied that he had already tried it. He had known grace. Three years ago his voice was the loudest in the hymn.

Markheim told his visitor that his eyes were opened. Just then there was the sound of the doorbell ringing. The maid had returned. The visitor told him that he should let her come in. Without showing any anxiety he should kill her also. Then he had the whole evening and night at his disposal. He could search the treasures of the house and then make good his escape.

Markheim told his counsellor (مشیر) that if he had been condemned to evil acts, then he could end his life and stop its wicked course. He hated evil. Just at that time the features of the visitant grew dim until he vanisned totally. Markheim found that life no longer tempted him. He stopped in the passage, and looked into the shop. Then the bell rang once more. Markheim met the maid at the door. He asked her to go for the police because he had killed her master.

Main Points

1. Markheim is a regular customer at the curio-dealer.

2. He pretended that he got the curios from his uncle and sold them to the dealer.

3. It was Christmas Day and the shopkeeper hesitated to do business with Markheim.

4. Markheim told the dealer that he had come to buy a present for his ladylove and not to sell anything.

5. The dealer gave him a handglass which Markheim disapproved saying that he hated to have a present which reflected the conscience of man in it.

6. The dealer began to search for another object.

7. He was about to get up when Markheim stabbed him.

8. The old dealer struggled and fell down dead on the floor.

9. Markheim was alone in the shop.

10. The ticking of the clocks terrified him.

11. He looked at the dead man before him.

12. Then he heard the bell ringing in the balifrey (گرجہ میں گھنٹیوں کا برج).

13. That also terrified him.

14. He saw different mirrors in the shop in which he was reflected.

15. He began to fear detection.

16. He thought that the Christmas merrymakes would get the report of murder done by him. He might be betrayed by them.

17. The dead man's presence filled him with horror.

18. He feared intruders (مداخلت کرنے والے).

19. An old gentleman began to knock at the door and this too filled him with apprehension (خوف).

20. The dead body lay quite lifeless. There was no vestige (نشان) of life left in him.

21. He remembered the pictures of crimes which he had seen when he was a small boy.

22. He found the keys to open the drawer containing money.

23. It began to rain outside.

24. He heard children and young people singing hymns and he recalled his own childhood.

25. Just then he found a hand laid on the knob and the door opened.

26. There was a vistor.

27. Markheim was terribly afraid.

28. The visitant offered to help him.

29. Markheim thought that he was the Devil.

30. The visitaot told him that he had known from his childhood.

31. He had followed him through many changes of fortune but he had seen him fall steadily (اخلاقی طورپر گرنا).

32. He began the carear of crime and sin when he was twenty. After that he took to bad ways and went on the downward path.

33. The visitant reminded him of his past.

34. Then he again repeated his help.

35. The visitant told him that money, too he would gamble away on the Stock Exchange.

36. Then he told Markheim that he should repent and die with a smile on his face.

37. Markheim was impressed by the sincerity of the visitant.

38. He told him that if there was no hope for him, he could lay down his life.

39. The maid of the dealer who had gone to meet her sweetheart returned and rang the bell.

40. When the visitant saw that better nature had prevailed on Markheim, he vanished.

41. Markheim opened the door and told the maid that she should inform the police as he has murdered her master.

Critical Appreciation

Stevenson is the first British writer of modern short stories in English. He is perhaps the greatest British shortstory writer. He is definitely the most consumate (مکمل) craftsman. The word pictures and the description in the story are very true true to life. There is the description of the interior of the curio-dealer's house, the shadows of the candles, the chiming of the clocks and the knocking at the door. The motif (بار بار چیز) of the door recurs in Stevenson. It is often seen opening and closing

in his New Arabian Nights stories. And it forms the title in "The Sire de Maletroit's Door", where a soldier, fleeing from his pursuers, presses his back against a huge door in a dark street and it opens silently and closes automatically, holding the fugitive in mysterious darkness. There is a closed door in "Dr. Jekyll and Mr. Hyde" and it also comes in "A Lodging for the Night".

Stevenson's story is as much an "allegory" and a "morality" as Hawthorne's. But it is more incisive (تیز), more sharp edged, more streamlined and fast-moving. It is modern.

Stevenson in this story is concerned chiefly with the life of a sinner. Temptation is a human weakness and most of the people give way to it. The result of this surrender to temptation is moral degradation (اخلاقی منزل) and spiritual death. In case of Dr. Jeyll and Mr. Hyde Stevenson again tackles the problem of sin. Dr. Jekyll is a physician. He is conscious of the duality, the mixed good and evil, in his own nature, and fascinated by the idea of the advantage that would arise if these two elements could be clothed in different personalities, discovers a *drug* by means of which he can create for himself a separate personality that absorbs all his evil instincts. This personality, repulsive in appearance, he assumes from time to time and calls Mr. Hyde, and in it he gives rein to his evil impulses. The personality of Hyde is pure evil. It gradually gains a greater ascendancy, and Hyde commits a horrible murder. Jekyll now finds himself from time to time involuntarily transformed into Hyde, while the drug loses its efficacy in restoring his original from and character. On the point of discovery and arrest, he takes his own life.

In case of Dr. Jekyll, who in order to indulge in the vicious pleasures of the world the conscience becomes completely dead. Dr. Jekyll is good whereas the same man who becomes Mr. Hyde becomes a monster of wickedness. In case of Markheim the better nature in him is not completely dead. His wickedness according to him is

justifiable. He has been forced by circumstances. He has been in their cruel clutches. The visitant who is no other man his Guardian Angel or his Conscience, the still small voice, appeals to him in human shape. He unfolds to him his past telling him how good he was before twenty. The talk of the visitant has a salutary (عمدہ - اچھا) effect on Markheim who resolves to end his life by handing himself over to the police for the act of homicide (قتل). The noble nature in him ultimately triumphs. This is a very intriguing question, the question of sin and temptation.

Among other things we have an insight into the mind of a murder. The fears of a murderer are realistically described. We find a marked echo of Macbeth, the great tragedy of Shakespeare in the story of Markheim. A murderer is haunted by baseless fears as Markheim is. He is afraid of the least whisper. He fears shadows. Every sinner behaves as Markheim does. Conscience of the sinner is picked. Their mind is full of scorpions (بچھو).

Notes and Explanation

Page 125. *Markheim* perhaps Stevenson has in his mind two words, *mark* and *him*. According to him this man who murders the curio-dealer is deserving of being noted and well-marked. *Dealer*—the person who dealt in curios, (نادر اشیا بیچنے والا). *Windfalls*—unexpected turns of goodluck. *Customers*—buyers. *Ignorant*—do not know anything about business. *I touch a dividend on*—I profit by. *Visitor*—Markheim. *Virtue*—goodness The dealer' does not know that by mentioning this *honest customers*, he is angering Markheim. *Familiar with*—used to *Mingled*—mixed. *Pointed words*—the sharp words of the dealer. His words were significant so far as Markheim was concerned. *Blinked*—opened and shut his eyes quickly. *Chuckled*—laughed noiselessly. *Christmas Day*—it falls on the 25th of December. *Resumed*—took up the thread of the talk. *House*—here means shop. *Shutters*—movable cover for a window. Put up the shutters means stop business for the day. *Make a point of*

refusing business—I do not like to have any customer. *Balancing my books*—when I am doing my account. *For a kind of minner*—the dealer thought the expression on the face of Markheim was different from that on other days. *Remark*—see. *Essence of discretion*—I become the soul of proper behaviour. *Discretion*—prudence (صوابدید). *Awkward*—ungraceful ; troublesome *Cannot look me in the eyes*—cannot face me properly. *Irony*—sarcasm (طنز - طعنه) The dealer knew that Markheim stole objects from his uncle's cabinet. These remarks touch Markheim to the quick. They offend him. *Remarkable*—wonderful. *Collector*—a person who seeks piece of China or furniture because of its beauty. *Cabinet*—piece of furniture with drawers or shelves for storing or displaying things- *On tip-toe*—on the tips of his toe. (پنجه‌ی پا) *Infinite*—limitless ; great. *With every mark of disbelief*—the dealer did not believe the stories of Markheim. The dealer knew Markheim because he was his regular customer. He joked with Markheim telling him that he had brought rare articles from the collection of his uncle. *Gaze*—look. Markheim had come with the evil design of murdering the dealer. He continued to throw indirect hints which gradually angered Markheim.

Page 126. *Error*—mistake. *Curios*—works of art of a strange or unucual character and valued for this reason. *Dispose of*—sell. *Wainscot*—wooden panel. *Intact*—untouched ; undamaged ; complete. It means that there are no ourios left in the cabinet of the uncle of Markheim. *I have done well on the stock-exchange*—I have gained a lot of profit by trading in the stock by ganbling. *Add to it*—buy something and put it in the cabinet of the uncle. *Errand*—a short journey performed for some purpose. *Is simplicity itself*—is very simple. *Waxing*—growing. *Fluent*—quick in speech. *I owe you every excuse*—I am sorry. *Disturbing you*—troubling you. *Neglected*—ignored. *Compliment*—praise. *Rich marriage*—the lady for whom he sought a present was a woman of substance. This speech Markheim had prepared beforehand. *Pause*—interval. *Weigh*—consider. *Incredulously*—

without believing what Markheim said. *Curious*—strange. *Lumber*—useless or unwanted articles stored away or taking up space, e.g. old furniture and picture. *Cabs*—carriage. *Interval*—space. There were two persons in the shop. The shades of evening were falling fast. As the dealer and Markheim were talking, there was sometimes silence. It was broken by the clock and the rushing of the carriages on the road outside. *Be it so*—let it be as it is. *Far be it from me*—I will not. *Obstacle*—obstruction. *Comes from*—I have got it from. *Heir*—one who inherits. *Biting*—sharp. *Stooped*—bent. *The object*—the hand-glass. *Tumultuous*—violent. *Passions*—strong feelings *Swiftly*—quickly. *Trace*—sign. Exp.—In this paragraph Stevenson tells us that as the dealer bent down to pick up the object required by Markheim, his facial expressions underwent a change. He thought of stabbing the dealer. But the thought vanished as it had come. *Hoarsely*—in a rough voice.

Page 127. *Indefinable*—that cannot be defined. *Confronted*—faced. *Perceiving*—seeing. *Hard-favoured*—not good-looking. Favour in old use means a face. *Damned*—cursed. *Hand-conscience*—in a mirror one can look to find the various expressions on the face. Face which is the index of mind is reflected in the mirror. Slowly and gradually the dealer is preparing himself for his own doom. *Follies*—foolish acts. *If you do*—if you tell me whether you had any thought in your mind about my sins and follies when you gave me the mirror. *Hazard* ventnre to make. *Charitable*—vtrtuous. *Closely*—from near: minutely. *Odd*—strange. *Sparkle*—flash. *Mirth*—joy. *What are you driving at*—what are you aiming at? *Gloomily*—sadly. *Scrupulous*—man of principle. Markheim is also becoming biting. He asked the dealer whether he is not charitable and pious. He is only there to earn money and to keep it safe in a box. *Safe*—means a box. *Dear God*—an expression of surprise. *Sharpness*—a little display of anger. *Broke off*—he left the topic because it was becoming serious. He began to laugh to himself. *Nonsense*—stupidity.

Page 128. *Insecure*—unsafe. *Mild*—moderate: soft

gentle. Mild one means a mild pleasure. *Cling*—stick. *Cliff*—rock. *To dash us out of every ferture of humanity*—if we fall from the cliff our features will undergo a change. They will be distorted (بد شکل ہو جانا). The idea is that every second is like a cliff, and if we fall from this second, God knows what might happen. The remarks of Markheim are very significent, though the dealer does not appreciate point. *Mask*—covering of the face ; false face worn by an actor or actress. *Confidential*—let us confide in one another. Markheim is prolonging the talk so that he might find a suitable opportunity to stab the dealer. *Either make your purchase*—either buy the thing you want or go away. *Replace*—put back. *Shelf*—the wooden board. *Blond*—having light-coloured hair. *Filled his lunge*—inhaled deeply. *Emotions*—feelings. *Deptcted*—mirrored ; painted. *Resolve*—determination. *Fascination*—charm ; attraction. *Repulsion*—feeling of dislike or distaste. It is followed by preposition for. *Haggard*—looking tired and lined, especially from worry, lack of sleep. *May suit*—you may like it. *Observed*—said. *Bounded*—jumped. *Skewer*—pointed stick of wood or metal for holding meat together wile cooking. *Flashed*—shone. *Temple* (کن پٹی). *Tumble on*—rolled on and fell. *Heap*—pile ; huddle. Markheim murdered the dealer. *Score*—many. *Stately*—splendid. *Becoming to*—proper for. *Garruious*—talkative. *Inricate*—complicated. *Chorus*—cries uttered at the same time. From these lines it appears that there were many clocks & watches in that shop. Some clocks ticked loudly and the others slowly. *Passage*—walking. *Consioussness of his surroundings*—Markheim grew aware of the place where he was *Pavement*—path along the road for the people to walk on. *Awefully*—fearefully. *Counter*—wooden board on which money is connted and things are given to the customers. *Solemnly*—steadily. *Wagging*—moving to and fro. *Draught*—it is prounded as draft. It means air current.

Page 129. *Inconsidarable*—insignificant. *Bustle*—stir. *Heaving*—rising. *Nodding*—moving their heads. *Gross*—spots (دھبے) *Swelling*—increasing. *Dwindling*—decreasing.

Respiration—breathing. *Portraits*—pictures. *Ajar*—partly open. *Peered*—peeped. *Leaguer*—camp; besiegers. *Slit*—long narrow cut, tear or opening. *Like a pointing fingure*—the day light appeared to point to the murderer, *i.e.* Markheim. Exp. In these lines Stevenson describes the interior of the shop of this dealer of curios. *Rovings*—wanderings. *Fear stricken*—struck with fear. *Humped*—huddled. *Sprawling*—spread gracelessly. *Incredibly*—very. *Meaner*—the dead body of the dealer looked very small and mean as compared to his body when he was alive. *Ungainly*—not graceful. *Attitude*—manner of placing or holding the body. *Sawdust*—(برادہ). *Bundle of old clothes*—the dealer who was wearing old clothes *Eloquent*—forceful. *Hinges*—pivots (قبضے). *Locomotion*—moving. *Miracle*—wonder. The dealer was dead. Therefore, he could not move. The joints of his body were frigid (سخت) because they could not move any longer. *Lift up*—raise-up *Ring over*—echo through. *Pursuit*—chase. This is an echo from Macbeth. He murders King Duncan. Before the killing of Duncan, Macbeth in his famous soliloquy (اپنے آپ سے بات کرنا) says that the murder of Duncan would be found out. Every one would know about it. *Time was when the brains were out.*—This line is again from Macbeth. He gets Banquo killed. The lines are :—

Macbeth

Blood hath been shed ere now, i' th' olden time (in the)
Ere humane statute purged the gentle weal ;
Ay, and since too, murders have been performed
Too terrible for the ear : the time has been
That, when the drains were out, the man would die,
And there an end ; but now they rise again,
With twenty mortal murders on their crowns.
And push us from our stools. This is more strange
Than such a murder is.

(*Act Three*, Scene IV)

Macbeth sees the ghost (بھوت) of Banquo. That is why he utters these words. The first word, the word is

Time. Deed—murder. *Accomplished*—achieved ; done. *Closed*—stopped. *Instant*—present. *Momentous*—important. Exp. For the murdered man there was no time. There was time for Markheim now *Slayer*—killer. *Varity*—difference. *Cathedral*—chief church in a diocese in which is the bishop's throne, under the charge of a dean. *Turret*—a small xT tower. *Treble*—high *Prelude*—introduction. *Waltz*—a kind of dance in which couples go round. The idea in these lines that tha clocks struck the hours of three. *Tongues*—here means voices of the clocks. *Dumb*—silent. *Chamber*—room. *Staggard him*—shocked him. *Bestir*—move. *Beleagured*—besieged—*Startled to the soul*—very much startled. *Chance*—accidental (اتفاقی) *Reflections*—shadows. *Home designed*—as made in England. *Venice*—a famous town of Italy. *Amsterdam*—a city of Holland. *Repeated*—here it means reflected. *Spies*—(جاسوس).

Page 130. *Detected*—found out. *Vax d*—disturbed. Markheim saw his reflection in the mirrors in the shop. He seemed to be besieged by the shadows him. The faces of Markheim which he saw in the mirrors looked like so many spies. *Accused him*—blamed him. *Sickening*—disgusting. *Iteration*—repetition (دهرانا). *Design*—plan. *Alibi*—absence. *What was unchangeable*—the deed that he had done could not be undone. *To plan*—to design. *Architect*—builder. *Irrovocable*—that could not be undone. *Brute*—fearful. *Scurrying*—running of rats. *Attic*—room : garret. *Remote*—distant *Chambers*—rooms. *With riot*—in great confusion. *The hand of the constable*—the constable would apprehend him. *Jerk*—(گرفتار) move suddenly. *Beheld*—saw. *Defile*—row. *Dock*—enclosure in a criminal court for the prisoner. *Gallows*—scaffolded ; wooden frame work on which to put criminals to death by hanging. *Exp.* In these lines Markheim says to himself that he should have been careful while committing the deed. He should have chosen a more quiet hour. He should not have used knife. He should have prepared an excuse that he was not there at the time of murder. His mind swarmed (بھرا ھوا تھا) with thoughts like that. *Terror*—fear. *Besieging*—

surrounding. *Rumour*—report *Set on edge*—(ابھارا) sharped; roused. *Divined*—foretold. *Uplifted*—raised. *Dwelling*—living; here thinking of. *Startlingly*—they would be startled by the news of the murder. *That tender exercise*—recalling the memories of old. *Struck into silence*—suddenly become silent. *Still*—silent. *Humour*—disposition. *Hearkening*—listening, .Markheim imagines that the report of the murder must have reached the ears of peaceful people enjoying their Christmas. He imagnied that they must have heard about his crime. They would leave the memories of their past and would be talking about the murder committed by him. His murder would become a talk of the town. People would rush forth out of their houses and talk about his crime. This would take him to the gallows and he would be hanged. *Clink*—sound made by china pots striking together. *Bohemian*—from Bohemia, a town in Hungry. *Goblets*—vessels. *He was tempted*—he was drawn. *Transition*—change. *Peril*—danger. *Passer*—by a way farer (راہگیر). *Imitate*—copy. *Bustle aloud*—more about briskly. *Contents of the shop*—the article of the shop. *Elaborate*—done with labour. *Imitate*—copy. *Bravado*—display of bravery. Markheim thought that he would pretend to walk like a busy man to cover (چھپانے کے لئے) his crime. *Alarms*—dangers. *Portion*—part. *Alert*—watchful; *Fully awake*—*Cunning*—clever. *Brink*—edge. *Lunacy*...madness. *Halucination*—instance of seeing something not present; something imagined. *In particular*—specially. *Took a strong hold*—got a firm hold. *Credulity*—believing easily. *Arrested*—caught. *Surmise*—guess *At wrose*—(قیاس) if the worst happened. *Suspect*—doubt. *Shuttered windows*—closed windows. *Penetrate*—go deep into. Different thoughts swarmed in his head. He began to imagine things. Neighbouring people would suspect him of the crime. Then he thought that the people on the payment might suspect his crime, but they would not know it, because only the sound could enter into the brick wall. *Sweet heartening*—who had gone after her sweetheart. *Poor best*—out of the poor clothes that she had, she had chosen

her best clothes. *Ribbon*—piece of silk or other material woven in a long, narrow strip of band, used for ornamenting, for tying things *Bulk*—size. *Delicate*—soft. *Stir*—movement. *In explicably*—which he could not explain. *Followed it*—went after it. *Faceless*—without a face. *Beheld*—saw. *Reinspired*—filled again. Sometimes Markheim imagnied that he saw some one present in the room. *Effort*—attempt. *Repal*—drive away. *Skylight*—a ventilator in the roof. *Blind with fog*—very foggy. *Filtered down*—came through. *Exceedingly*—very. *Faint*—dim. *Threshold*—(دهلیز) *Strip*—a small piece. *Hang*—to be suspended. *wavering*—moving unsteadily or uncertainly. *Exp.* With great difficulty he looked at the opened door of the house, the foggy day and the dim light which entered the shop. He thought that he could see a shadow in the room *Jovial*—gay cheerful *Staff*-stick. *Railleries*—jesting and jokes. *Smitten into ice*—frozen. *Glanced at*—looked at. The word is not placed as written in the book. It should be glanced. *Ear short*—hearing distance. *Blows* — strokes. *Sunk*—drowned.

Page 132. *Which would once have caught his notice*—which he would have heard. *Howling*—roaring. The dead man could not hear the shouts, the jokes of the gentlemen who was beating the shop door of the dealer. *Presently*—directly ; shortly afterwards. *Desisted from*—stopped. *Departed*—left. *Broad*—clear. *Accusing*—blaming. *Plunge into*—to dive into. *A bath of London multitudes*—he desired to get away and join the crowd of London streets. *Haven*—shelter ; place of safety or rest. *Apparent*—which appeared. *Obstinate*—persistent ; stubborn. *Reap the profit*—to make the best use of. *Abhorrent*—hateful. *Concern*—care. *As a means to that*—in order to get money he needed keys. *Glanced over*—looked over. *Lingering*—was slow to move. *Shivering*—trembling. *Repugnance*—dislike. *Tremor*—trembling. *Belly*—stomach. *The human character had quite departed*—there was no life left in the body. It was not human any more. It was a corpse. *Bran*—outer covering of grains separate from flour after grinding (چهان). *Suit*—set of clothes. *Stuffed*—filled. *Trunk*—the upper part of

the body. *Repelled him*—drove him back. *Dingy*—dark. *It m'ght have more significance* to the *touch*—Makheim feared that if he touched it might prove to be dangerous. *Supple*—pliant (لچکدار). *Oddest*—strangest. *Posture*—position. *The face was robbed of all expression*—it was an expression face. *Smeared*—having a smear (دھبے) of mark. Displeasing *circumstance*—the fact that there was blood on the temple of the dead dealer filled Markheim with fear. *It carried him back*—he remembered by association. *Upon the instant*—at once. *Grey day*—a cloudy day. *Piping wind*—a sharp whistling wind. *Blare of brasses*—noise of musical instruments. *Booming of drums*—the noise of drums being beaten. *Nasal*—coming from the nose. *Ballad singer*—a person who recites ballads. *A boy*—Markheim himself when he was a boy. *Going to and fro*—going this way and that. *Buried over head in the crowd*—he was so small that he could not be seen in the crowd. *Divided between interest and fear*—he was interested in the fair and also somewhat afraid. *Concourse*—throng ; crowd (اجتماع). *Beheld*—saw. *Booth*—a temporary stall. *Dismally designed*—having gloomy and terrible design. *Garishly*—gaudily (بھڑکیلے دار). *Brownrigg*—the name of the woman in the picture. *Apprentice*—pupil. *Grip*—grasp. The picture in the booth were those of murdered people and another heinous crimes.

Page 133 *Illusion*—the seeing of something that does exist. *Physical revolt*—bodily rebellion. *Vile*—evil ; shameful and disgusting. *Stunned*—unconscious as if by a blow ; confused. *Thumping of the drums*—beating of drums. *Bar*—vertical line in music. *Returned upon his memory*—he remembered. *Q alm*—feeling of doubt ; misgiving. *Nausea* sickness. *Instantly*—at once. *Resist*—oppose. By a curious association he remembered his boyhood when he had gone to fair. There he had seen pictures of murder and other crime in once of the booths. He remembered also a bar of music. Then he had a feeling of uneasiness and sickness in the stomach. *Prudent*—wise. *Judge*—considered. *Confront*—face. *Flee*—run away from. *Consideration*—thought. *Hardly*—stiffly. *Bending his mind to realise*—

trying to realise. *That face*—the face of the murdered dealer. *Sentiment*—feeling. *Had been all on fire with governable energies*—was full of life and antimation. Energies mean powers. *By his act*—by his murder. *Arrested*—stopped. *Horologist*—watchmaker. *In erjected*—put in between. *Reasoned*—argued. *In vaiu*—uselessly. *Renorsejul*—sad. *Consciousness*—awareness. *Effigies*—pictures. *Shuddered*—trembled. *Unmoved*—unaffected. Markheim looked at the deed which he had done. He had stopped life in the dealer. In his boyhood days he shrank back at the pictures, but now he was not affected by the deed which he had done. *At best*—taking the most hopeful view. *Gleam*—faint light. *Endowed with* gifted with. *In vain*—uselessly. *Faculities*—powers. *A garden of enchantment*—a beautiful fairy place. Enchantment means charm. *Who had never lived*—who had lived in vain, who had not enjoyed life. Markheim thought that the dead dealer had been gifted with powers to make the world a veitable (صحیح) paradise but he had not made use of those faculties. *Pnitience*—repentance (توبہ). *Not a tremor*—not the slightest trembling of repentance. *Shaking himslef clear of these considerations*—she got rid of these thoughts. *Smartly*—sharply. *Banished*—driven away. *Banished silence*—the pattering of the rain on the roof of the house had driven away silence. Before he fell there was complete silence in the shop. *Dripping*—leaking. *Cavern*—cave. *Chambers*—rooms. *Haunted*—visited again and again. *Incessant*—ceaseless. *Echoing*—resonance (آواز باز گشت) *Mingled*—mixed. There were the echoes of the rain falling in the rooms of the house. *In answer to*—in reply to. *Cautious*—careful. *Tread*—step. He hard the echo of his footsteps. *Palpitated*—(نبض کی طرح حرکت کرنا) pulsated ; beat irregularly. *Loosely*—in a loose was ; dimly. *A ton's weight*—a very heavy weight. *Ton* is equal to nearly twenty-eight maunds. *Resolve*—resolution. *Muscles*—nerves. *Drew back*—pulled back *Exp.* Markheim still saw the shadow of something on the threshold. He was unnerved but braced (اس کا دل مضبوط ہو گیا) his mind.

Page 134. *Faint*—dim. *Foggy*—misty. *Glimmered*—shone dimly. *Suit for armour*—coat of mail. *Posted*—displayed. *Halbert*—battleaxe. *Landing*—a large step in the stairs *Carvings*—casved pictures in stone or wood. *Panel*—wood. *Wainscot*—wooden panels on the lower half of the walls of a room. *Distinguished*—discriminated ; appeared distinct (نمایاں ممیز). *Regiments*—armies. *Chink*—the rattling sound produced by coin. *Stealthily*—silently. *Ajar*—partly open. *Mingle*—mix *Cupola*—small dome forming the part of the roof. *Gushning oj water*—rushing out of water. Markheim heard different sounds and noises. He seemed to hear different sounds. He heard the sounds of footsteps. He also seemed to hear the noise produced by coins when they were counted. Then he heard the patter of rain on the roof *Verge*—brink. He thought that he was alone but now different noises made him realise that he was not alone *Begrit*—surrounded. *Getting to his legs*—stand on his legs *Mount*—climb. *Feet fled quietly before him*—he was as if tnere were persons who were running away quietly in front of him. *Followd*—walked behind him. *Tranquality*—calmly He *would passess his soul*—how calm he would be. How easy his life would be. He wished that he were deaf because different noises maddened him. They drove him crazy (دیوانہ). *Hearkening*—listening. *Unresting sense* sense which does not rest. *Outpost*—solders in an observation post at a distance from the main body of troops. *Trusty*—trustworthy. *Santienl*—sentry. The idea in these lines is that Markheim blessed himself for his conscience which had been a sentry watching his course of actions. This sentence is very significant. *His head turned continually on his neck*—he looked behind many times. *Starting*—coming out. *Orbits*—sockets (حلقے). *Scouted*—watch closely. *Half rewarded*—they were half successful. *Tail*—end. *Nameless*—which could not be named. *Vanishing*—disappearing. *Agonites*—sharp pains. Markheim constantly looked back. It seemed that he saw something disappearing from his sight. He had to climb twenty-four steps. At every step he felt pain. *Three of them*—three doors. *Ambushes*—someone lying in wait to

make a surprise attack. *Throats of a cannon*—here it means the mouths of a cannon. Markheim climbed the first storey of the house. There were three doors which were partly open. He thought that persons were hiding behind them. His nevers began to tremble like the mouth of a cannon when discharging a ball. *Immured*—shut up. *Fortified*—safe as if in a fort. *Girt in*—encircled. *Invisible*—one who could not be seen. *Recollecting*—remembering. *Entertain*—have. *Avengers*—those who took avenge. Markheim longed to be in his home, encircled by the walls of his house. He thought of murderes from whom Heaven took revenge. *Callous*—unfeeling. *Immutable*—unchangeable. *Procedure*—course. He feared the natural laws which would establish his crime.

Page 135. *Damning*—condemning (آپے ملزم قرار دیا) *Evidence* (شہادت) *Superstitious*—unfounded. *Scission*—cutting; splitting. *Wilful*—perverse. *Illegality*—he feared that nature might not act according to the established laws. For expample walls might become transparent (دیواروں میں سے نظر آنے لگے عام طور پر ایسا نہیں ہوتا لیکن ما کھیم کو ڈر تھا کہ ایسا ہو جائیگا). He may be caught as a consequences of murder. *Calculating*—reckoning. *Consequence*—result. *Defeated tyrant*—a cruel person who has been defeated. *Overthrows the chessboard*—spoils the game that he is losing. *Mould*—cast. *Succession*—following one after the other. The idea is that he feared that something might go wrong and he might be detected and found out. *Had befallen*—had happened to. *Napoleon*—the reference is to Moscow. Campaign of 1812, when Napoleon was defeated by the Russian winter. *Transporet*—through which life could pass; through which he might be seen. *Reveal*—disclose. *Stout*—strong. *Plauks*—wooden boards. *Yield*—give way. *Quick sands*—area of loose, wet, deep sand which sucks nown men, animals, vehicles etc. that try to cross it. *Detain him in their clutch*—might catch him in their grasp. *Soberer accidents*—other chances besides these. There may be less violent accidents than the walls becoming transparent. *For instance*—for example. *Imprison*—make a

prisoner of him. *Should fly on fire*—should catch fire. *Invade*—attack. *Reached forth against sin*—the hands of God would catch the sinner Markheim. *Exceptional*—without an exception. *Excuses*—pretentions ; pleas. (عذر) His act was exceptional becau:e the dealer had been defrauding him and he had murdered him for that reason. What he feared was heavenly justice. *Bespite*—rest. *Alarms*—fears. *Dismantled*—deprived of furniture. *Strewn with*—scattered with. *Uncarpeted*—having no crapets. *Inconfruous*—not fitting well together ; inharmonious. *Pier glasses*—large, long mirror in which one can see the whole of onseself. *Various angles*—he saw himself reflected in various attitudes. *Sheraton*—a famous eighteenth century furniture maker, whose pieces are very much desired by collectors. *Marquetary*—a work inlaid with pieces of various coloured wood. *Tapestry*—ornamental textile ; curtains (پردے). *Concealed*—hid. *Packing case*—a case in which things are packed. *Irksome*—troublesome ; tedious. *Time was on the wing*—time was flying fast

Page 136. *Closeness*—being very busy. *Sobered him*—made him calm *With the tail of his eye*—through the corner of his eye. *Directly*—straight. *Verity*—to test the accuracy (تصدیق کرنا). *Estaie*—condition. *Pleasant*—good. *Piano*—a big harmonium. *Hymnn*—pious song. *Air*—music. *Gave ear to it*—listened to it. *Sorted out*—selected the keys. *Thronged with*—crowded with. *Pealing of the high organ*—the loud notes of the church harmonium. *Bathers*—those who took bath. *Brookside*—by the side of the stream. *Ramblers*—loiterers and walkers. *Brambly*—prickly. *Common*—the village common. *Cloud navigated*—the sky in which the clouds moved like ships. *Cadence*—rise and fall. *Somnolense*—sleepiness (نیند پیدا کرنا). *Genteel*—elegant ; polite. *Parson*—priest. *Which he smiled a little to recoll*—when he recalled it has smiled a little. *Jacobean tombs*—old tombs going back to Stuart days. *Dim lettering*—the dim letters. *Ten Commandments*—the ten laws of Moses, they were written on three tables of

stones. Some of the commandents are thou *shalt not commit murder, thou slat not steal etc. Chancel*—eastern part of a church used by the priest and the choir. **Exp.** It was Christman. Markheim heard the hymns being sung and the peal of the organ. Then his thoughts wandered to the children going to the church or loitering about in the fields. He thought of the church and the drowsy summer Sundays. In his imagination he heard the elegant voice of the priest, Then he remembered the tetters of the Ten Commandments given to Moses. In one of the Commandments murder had been propibited and Markheim was a murderer. *At once*—at the same time *Absent*—absentminded. *Transfixed*—pierced ; stockstill. *Thrilling*—shivering *A step*—somebody's step. *Presently*—immediately. *Knob*—roundshaped handle of a door, drawer, walking stick. *The lock clicked*—there was a clicking sound as made by the key opening the lock. *Vice* apparatus with strong jaws in which things can be held tightly while being worked upon. It means that Markheim was caught by fear. He could not get out of it. *Officials Ministers*—those who administered official human justice. *Chance*—accidental *witness* (گواه). *Stumbling in*—who had come unexpectedly or by accident. *Consgn*—send. *Aperture*—hole. *As if friendly recognition*—as if this stranger had recognised Markheim. He seemed to recognise Markheim *Nodded*—moved his head in approval. *His fear broke loose from his control in a hoarse cry*—he could not control his fear and he uttered a loud and rough cry. *Visitant*—visitor.

Page 137. *Gazed at him*—stared at him *Film*—a thin coating. *Outtines*—features. *The new comer*—the visitor. *Waver*—moved unsteadily. *Idols*—statutes *Bore a likeness to himself*—he was very much like him. *Lump*—a feeling of pressure as caused by strong emotion. *Bosom*—breast. *Conviction*—belief. *This thing was not of the earth*—it was not an earthly thing. *Ar*—expression. *The common place*—ordinary people. *In the tones of*—in the voice of. *Resumed*—took up the interrupted discourse. *Sweetheart*—beloved. *I need not describe to him the consequences*—

I have not to tell him about the results. He will be surely reported to the police. *You have long been a favourite of mine*—a person most liked, preferred above all others. *Observed*—seen. *Cannot affect the service*—has nothing to do with the service. *Propose*—intend. *Render*—give. *It can*—it can affect. *Be helped by you*—I do not like to be helped by you. *Severity*—harshness. *With firmness*—firmly. I *kdow you to the soul*—I know you very well.

Page 138. *Travesty*—disguise (بھیس). *Slander*—calummy ; false representation (شان). *Belie*—contradict (تردید کرنا). *All men do*—all men belie their natures. *Stifles them*—suffocates them (گلا گھونٹنا). *Bravos*—hired assassin. *Each*—each man. *Muffled*—wrapped ; covered. *For heroes*—as horse. *Overlaid*—coated ; overlaid means put a coating over the surface of. *Disclose*—reveal. This sentence is very important. Markheim tells the visitor that his life is disguished. He is not his real self. His life is a slur on him. He has not lived up to his nature. If the disguise were removed then all men would shine brightly. Every person is torn away from his real self by the force of circumstances. If people could have control over their affairs, they would be heroes and saints. Stevenson here stresses the doctrine of predestination (تقدیر). Markheim says about himself that he is worse than most of the people. He has a coating of crime on his person. He has been forced to murder the dealer. *Before all*—above all. *Returned*—replied. *Intelligent*—wise. *Since you exist*—because you seem to be a living creature. *A reader of the heart*—a person who can read the conscienee of people. *Think of it*—please give thought to what I say. *My acts*—the idea is that Markheim was forced to act in the way in which he did. *Gaint*—in fairy tales man of very great height and size. These gaints are the gaints of circumstance. Markheim was forced to act in that way. He was obliged to lead a life of crime. *Within*—inside me. *Evil is hateful to me*—I do not like evil. Even means sin ; wrong doing. *Blurred*—made dim. *Sophistry*—means use of sophisims, which means false reasoning or argument intended to decieve. *Too often dis-*

regarded—I disregarded or did not care for the clear writing of consience. *Wilful*—perverse (ضدی - ہٹ دھرم). *For a thing*—as a thing. *Common as humanity*—I am not an exception. I am a common human being. I must be judged as an ordinary man who is easily misled into sin. *The unwilling sinner*—I am not a willing sinner. *Very feelingly expressed*—very sincerely uttered and spoken. *It regards me not*—it does not concern me whether you are a willing sinner or an unwilling sinner. *Consistency*—constancy (استمرار). *Province*—part ; sphere. *Are beyond*—I am not concerned with them. *Complusion*—force. *So dragged away*—by sin. *But carried in the right direction*—forced to act in the right way. *Time flies*—time is very short. *Delays*—is late. *Hoardings*—fences for advertisements. *Keeps moving nearer*—she is coming closer. *Gallows*—wooden frame on which people are hanged. *Striding towards you*—coming towards you with big steps. *I who know all*—know every thing.

Page 39. *A Christmas gift*—a free gift out of charity. *Refrain from*—abstain from (باز باز). *Bitter triumph*—unpleasant victory. *At your hands*—from you. Markheim tells him that he would not get any service from him, even if he were dying. *Credulous*—that which can be easily believed. *Commet myself to evil*—give myself over to evil. *Death bed*—at the time when a person is dying. *Repentance*—penitence (توبہ). *Efficacy*—virtue. You do not believe in the virtue of death-bed repentance. *From a different side*—from a different angle. *My interest falls*—I do not take any interest when a person dies. *To spread black looks under the colour of religion*—he spreads hatred under the guise of religion. *Tares*—weed, it is reference to the Bible. *In a course of weak complience to the desire*—a person does bad deeds because he complies with or acts according to his desire. *Deliverance*—salvation (نجات). *Now that he draws so near in his deliverance*—when he approaches death which will deliver him of sins. The one thing which a habitual sinner can do is that before he dies he should repent

of his sins. *Timorous*—timid (بزدل). *Thus to build up in confidence and hope, the more timorous of my surviving followers*—if the man repents, he will be a source of confidence and hope to other people who are shy, who are more timid among those who are left behind. The idea is that other sinners will get confidence and hope from the example of repantant sinner (توبہ کرنے والا). *Hard a master*—I am not a hard master. *Amply*—largely. *Spread your elbows at the board*—enjoy yourself without restraint. *For your comfort*—so that you may get comfort. *Compound*—settle (جھگڑا چکانا). *Truckling*—submitting in a timid or cowardly way. Again idea is that a person who has sinned a good deal should repent. He should ask forgiveness of God. *Mourners*—those who mourn or lament the death of someone. *Which has been set a flint against mercy*—flint is a hard mineral. The dying man had no hope of mercy but he still smiled on his death bed. *Aspirations*—high aims. *Sneak into heaven*—to creep into heaven'; to go quietly and secretly. *Rises at the thought*—revolts against this thought; rebels agains it (بغاوت کرنا). I do not like to creep into heaven by offering deathbed repentence, says Markheim. With red hands—full of the blood of the murdered men. Presume—think Baseness—meanness. To dry up the very springs of good—to banish all thoughts of good. The visitor tells Markheim to repent of his sins. He tells his visitor that though he had committed murder the good in him was not completely dead. Impious—unholy. Category—class. Your race—mankind Mariners—sailors. Raft—flat, floating structure of rough timber, barrels, or of rubber often inflatable as a substitute for a boat. Plucking—snatching. Crusts—pieces of bread. Out of the hands of famine from the hands of starving people I follow sins beyond the moment of their acting—the idea is that when a person commits a murder or a sin, he dies. In the Bible it is written that the wages of sin in death. Every sin means spiritual death of a person. It is the echo of the same thought. Consequence—result. Pretty maid—the beauti-

ful girl. To my eyes—to my mind. Thwarts—checks. Taking graces—attractive graces. On a question of a ball—when she desires to attend a dance. Drips—drops fall from her. No less visibly—visibly, as visibly as the murderer who sheds the blood of an innocent person. Gore—blood. The visitant says to Markheim that according to him all sins were murder. A beautiful girl who makes her mother agree to allow her to participate in a dance is also guilty of a sin which is as wicked as murder. Do I say that I follow sins ? The visitant says that he follows the life of sinners and also the life of virtuous people. Virtues—goodness. They—sins and virtues. They differ not by the thickness of a nail—they are not very different. Thickness of a nail—nail is not very thick. Scythe—a tool with a slightly curved blade on a long wooden pole with two short handles, for cutting long grass, grain. Reaping angel—one who reaps, the angel who reaps the harvest of life, who kills men. Consists in—comprises. Deaf to me—it should be dear to me. Hurtling—rushing violently. Cataract—waterfall (آبشار). The fruits of the bad act—the fruits of the bad act may be better than those of virtues which are rarely found. The idea is that bad man is not to blame. It is the bad act which is to blame. The fruits of some of the bad acts may be better than the fruits of virtues. You have killed a dealer—this is the act which the visitant hates but he does not hate the person who has committed it i.e. Markheim. Forward your escape—I desire to hely you in escaping from the consequences of murder. I will lay open my heart—I will lay my heart open to you. I will reveal my heart to you ; I will bare my heart to you (میں اپنے گناہوں کا اعتراف کرونگا). Momentous—important. Hitherto—up to this time. Driven to—forced. With revolt—I have been rebelling against the crime. What I would not—I would not have liked to commit a crime but I was driven to it, though I did not like it. Bond slave—slave who is not free. Scourged—whipped. Robust—strong. Markheim says that he was not virtuous. He therefore could not withstand the temptation. I had a

thirst for pleasure—It was hungry for pleasure. Pluck—pick up. Resolve—determination. Riches—rich warning; blessing. Agents—doers Sabbath—day of rest; Saturday for Jews, Sunday for Christians Forecast—say in advance what is likely to happen. Shed tears—wept.

Page 141. *The city of my destination*—the end of my life Markheim tells the visitant that he had learnt a very good lesson from that crime. It was his last crime. He felt a change of heart. He realised his sinful past. He was determsned to reform himself. *Stock exchange*—you would gamble away the money on speculation. *I have a sure thing*—I shall win. *Sweat*—perspiration (پسینہ). *Plunged again in poverty*—reduced to poverty. *To over-ride*—to ride over, to have the better of him. *Hauling*—dragging. *Conceive*—think of. *Renunciation*—giving up something. *Martydom*—death in a good cause (شہادت شہید ہونا).

Pity is no siranger to my cause—Pity is know to me. *Trials*—troubles. *Prize*—value. *Vices*—wickedness. *Direct*—guide. *Without effect*—ineffective. *Passive*—inactive. *Lumber*—anything useless. *Spring*—fountain. The visitant tells Markheim that he could not be reformed. He would gamble away the money on the Stock Exchange. Markheim tells him that he has good and evil in him. He loves good things of life. He knows pity. When Markheim learns from the visitor that his life is going to be guided by evil, he asks his visitor whether his life is going to be guided by evil. Markheim tells him that that is not the case. He has the seed of goodness in him. *Raised him finger*—in order to stop him from talking. *Varieties of humour*—different moods. *Watched*—seen. *Steadily fall*—deteriorating. *Startea at*—would have been startled by the idea of theft. *Blenched*—shrunk from; flinched (پیچھے ہٹنا) *Recoil*—start back; to shrink from.

Page 142. *In the fact*—I shall see you committing all sorts of cruelty and meanness. *Avail*—help. *Downward lies you way*—you will surely deteriorate. *Huskily*—hoarsely *Complied with the evil*—acted according to evil.

Dainty—not strict in morals. *In the mere exercise of living*—in the act of living *Take on the tone to the surrounding*—they are coloured by their surroundings. *Propound*—offer for consideration. *Horosope*—observation of heovens at the hour of the birth of a person *More lax*—negligent; inattentive; not strict or severe *You do right to be so*—you are justified in doing so. At any *account*—at any rate. *Particular*—ordinary. *But granting... with a looser vein*—the visitor asks Markheim whether he is pleased with his conduct or likes to indulge in sin with a freer vein. The idea is that his conduct has not been moral throughout his life. He had has been committing one crime after the other. *Anguish*—pain. *Consideration*—thought. *Despair*—disappointment *In none*—in no detail. *Irrevocably*—without being undone. The suggestion is that Markheim would never change. *Grace*—mercy. *Revival meeting*—Church meetings held to revive popular interest in religion. Three years ago Markheim was not great a sinner as he was at that time. *For what* I *am*—What I realy am that is a bad man.

Page 143 *Concerted*—Planned. *Signal*—sign. *Demeanour*—behaviour. *Passage*—way. *Assured*—confident. *Countenance*—face. *Overacting*—you should not overact part. You should appear normal. *Dexterity*—skill. *Rid you of*—you have been relived of the dealer. The visitant suggests that when the maidservant came up Markheim should kill her also. *If needful*—if so desired by you. *Ransack*—searched thoroughly. *Make good your safety*—then you are sure of being safe. *Mask*—concealed under danger (نقاب). There is danger no doubt because the maid had come, but this is what Markheim should do. *Scales*—balance. *His*—situation is very critical. *Regarded*—studied. *Counsellor*—advisor. *Condemned*—doomed. *Cease*—stop. I *can lay it down*—I can give up my life. *Beck*—call. *Decisive*—that which decides; final. *Gesture*—movement. *Barrenness*— I can never do good. Good is barren for me. It is not fertile. *Hatred*- disdain. *Galling*—Oainful You would be disappointed when I shall be a reformed man. The visitor had told Markheim that there was no help for him but Markheim tells him that if

he was past reform he could give up his life. *Tender*—delicate. *Triumph*—victory. *Dislimed*—were effaced. *Transfomation*—change. The features of the visitor shone with a soft light but then they became dim. *Past*—past life. *Soberly*—seriously. *Beheld*—saw. *Sternuous*—full of strain, exertion (سخت محنت). *Random*—aimless. *Chance Medley*—a casualty that ss not pure chance, but has a mixture of chance in it, especially unintentional murder in which the killer is entirely without the blame; an action with an element of chance; *wrongly* pure chance. *A scene of defeat*—a scene of failure. Markheim saw his life before him. It has a been an utter failure. *Reviewed it*—studied it. *Tempted him*—attracted him.

Page 144. *Perceived*—saw. *Heaven*—it should be haven; shelter. *Bark*—boat. *Swarand*—gathered in large numbers. *Clamour*—noise. The maidservant rang the bell very impatiently. *Confronted*—faced. Better nature in Markheim triumphs. He atones for his past misdeeds by handing himself to the maid servant so that she might inform the police.

Impoatant Questions

Q 1. Who was the visitor that came to Markheim ? How was he responsible for the moral resurrection of Markheim ? (1941, supp, 1943)

OR

Give in your own English, the purport of the conversation between Markheim and his strange visitor, after the murder of the curio-dealer Who was the visitor ? Why does Stevenson in-troduble the visitor into the story ? (1943 Supp.)

(V. Imp,.

Ans. Markheim had got the keys after murdering the dealer. He found it difficult to sort them. His mind was full of strange thoughts, thoughts of fear and his innocent past. As he was absorbed in those thoughts a presence stood in the open door. It nodded and smiled as if it had recognised Markheim. He gave out a hoarse cry. The presence, the strange visitor asked him whether he had

called him. He was singularly like Markheim. He told Markheim that he was most probably looking for money. He warned the murderer that he should hurry about his business, because the maid of the murdered dealer would return very soon. Markheim asked dim whether he knew him. The 'visitant replied that he had known him from his childhood. He knew him to the soul. Markheim offered an apology for the deed he had done. He told him that he had not lived up to the good nature in him. The life of sin and crime had changed him to such an extent that he found himself not to be his real self. He had been in the clutches of the giants of circumstances. Evil was hateful to him. He was an unwilling sinner.

The visitor told the murderer that he believed in death-bed repentance. A sinner should die with a smile on his face and hope of grace from God According to him, the visitor, all sins were murder. They ultimately led to death, spiritual as well as physical. He did not hate the sinner but he hated evil. Then again he offered to help Markheim. As he talked to him, the visitant alluded (اشارہ کرنا) to Markheim's noble past. Markheim told him that that murder would be his last sin, his last crime. He was determined to reform himself The visitant told Markheim that he would not do so. He would speculate with that money and lose it on the Stock Exchange. He was a lost soul.

As matter of fact the Visitor appealed all the time to Markheim's nobler self. It had the desired effect. Markheim too recalled his sinless past. The visitor was sure that Markheim was past reform. Again the visitor offered to help him. He would show him the money. Markheim asked him whether he would show him grace also. The visitor told Markheim that the maid was returning to the shop. In order to cover his crime he should kill her also. Then he had the entire night at his disposal Markheim felt a spiritural revival in him. He told the visitor that if he was condemned to evil acts, he could cause from action. He could lay down his life. Markheim was a reformed man. The stranger disappeared. The maid returned.

Markheim asked her to inform the police. The visitor was instrumental in for rousing the dormant good nature in Markheim. The visitor was the nobler self of Markheim It was his consience which assumed human shape. Without it the conflict in Markheim's mind could not be brought out.

Q. 2. Analyse the struggle in Markheim's mind after the act of murder.

Or

Describe accurately the conflict that takes place in the mind of Markheim just before he decided to confess his guilt and sked a the maid-servant to call the police.

Ans. Markheim was driven to commit the murder of the curio-dealer. He had been his regular customer. He used to bring curios to sell to the dealer. He told the dealer that he had an uncle who was a collector of rare articles. He got them out of the collection of his uncle and sold them to the dealer. The cabinet was exhausted. So he decided to murder the dealer and rob him of his riches.

Markheim went to the dealer on the Christmas Day. He pretended that he had to buy a present for his lady-love. When the dealer went to pick up the article which would be in Markheim's line, he stabbed him to death. After the deed there was a great conflict in his mind.

His wole past stood clear before him. He reviewed his life. He was afraid at first of the ticking of the hush in the shop, the statues and the mirrors in which he was reflected at different angles. The least sound startled him. He was afraid of the shadows. An old gentleman actually knocked at the door and called aloud for the dealer. Markheim remembered having seen pictures of murders and other crimes in one of the fairs. Then he thought of the sacred hymnsung by children on that day of grace. The thoughts of evil and good alternated in his mind. He remembered the days of his innocence and then the days in which he had been forced to commit the crime. As

he was sorting out the keys he saw a strange presence in the room. It bore marked resemblance to him. The visitor too unravelled (واضح کر دیا) his past to him. As a matter of fact it was not a physical visitor. It was the projection of his conscience. It was his imagination that painted the visitor. Though the talk between Markheim and the visitor appears to be conversation between two but these were the musings of Markheim himself. He remembered the days when he sang in the church and was moved by noble book. Then he recalled the career of sin. He stole curios from his uncle's cabinet and sold them to the dealer. With the proceeds he gambled on the Stock Exchange and invariably (ہمیشہ) lost. As a matter of fact the whole story is the story of the conflict in the mind of Markheim after the commission of the deed. He was assailed by doubts and fears. He began to realise that he was past hope. He should therefore stop from further blackening his record. This conflict reminds us of Macbeth. The great Scottish general was tormented by fears, so was Markheim. This story is a realistic study of the mind of a murderer. He fears detection and then sometimes better nature in him prevails. He hands himself over to police and confesses his guilt. So did Markheim.

Passages for Explanation

Q. 3. Explain the following passages with reference to their context :

(*a*) "Know me". Cried Karkheim. "Who can do so ? My life is but a travesty and slander on myself. I have lived to belie my nature. All men do ; all men are better than this disguise, that grow about and stifles them. You see each dragged away by life, like one whom bravos have seized and muffled in clock. If they had their own control if you could see their faces, they would be altogether different, they would shine out for heroes and saints. I am worse than most ; mvself is more overlaid ; my excuse is known to me and God. But, had I the time, I could disclose myself" **Page 138.**

Reference : The lines have been taken from the story 'Markheim'' by R. L. Stevenson.

Exp. After the murder of the dealer Markheim saw a presence in the room. He was very much like him in features. Markheim was taken aback when the stranger told him that he was looking for money and he had come to help him. He then told Markheim that he had known him for long Then Markheim told him that he could not know him because he had failed to justify his life. It was a blot on his good life, the life that he was leading. He had not done anything in his life which could justify his existence. Then he said that all men failed to live up to expectations (توقعات). The mask of sin and evil grows about them and they are completely covered with it. It appears that they are pulled away by bad characters and covered in cloak. They cannot behave morally according to the dictates of conscience (ضمیر کی آواز). They are dragged away by the evil and temptation. They are helpless. If the mask of evil were removed then their real self would be revealed. Their faces would be as bright as those of heroes and saints Markheim told the visitor that he was worse than most of them. He was completly over-coated with vice. His excuse was known to God. He had acted under duress (مجبوری). This presence was no other than Markheim's better self.

(*b*) He feared......their succession ? **Page 135**

Reference : These lines have been taken from the story 'Markheim' by R. L. Stevenson.

Exp. After committing the murder, Markheim began to fear the objects in the shop of curio-dealer. He did not feel himself safe. He feared that the cruel and unchangeable laws of nature would establish his crime. He was afraid that there might be some break in the experience of men and he might be detected any moment. He calculated in his mind how to escape. Nature might betray him, and might be caught before he had ieft the shop.

THE OFFICE OF LITERATURE

(*Augustine Birrell*)

Life: Augustine Birrell, politician and author was born at Liverpool in 1850. He was called to the bar in 1875 and became Professor of Law in the London University in 1896. He began his political career in 1889 as a Liberal member of Parliament, and later held office as a President of Board of Education, and as Chief Secretary to the Lord Lieutenant of Ireland. His first volume of essays *Obiter Dicta* ('Saying by the way') was very popular. His essay on 'The Muse of History, is especially charming. This established his literary reputation as a charming essayist. He has his own light and humorous way of writing essay. It is lucid, argumentative and simple. The transparent clearness of the words and phrases, the forceful style very now and then employed, the import and suggestiveness of all his arguments as revealed in the writings label him as a first class writer of English prôse. Not only has he proved himself a good essayist and a lover and admirer of "books" but he is also considered to be a shrewed and sound literary critic. He has got his own point of view of everything and in that way, hé can be called original.

Substance

In this article, the author states that the men-of-letters to-day are too seroius and grave. They aim at propegating their own theories. Birrel beleives that this is the reason way these authors are disliked by people. According to him it is duty of a author to make his readers happy. He should make a book so interesting that the reader should forget himself while reading it. It is not necessary that all facts given in a book are false or true, all that we want is that it should be interesting. The author praises George Crabbe and George Borrow for their delightful style.

Summary

Modern writers are serious and pedantic : English men of Letters have of late been infected (متاثر ہونا) with a spirit of seriousness. They are not only quarrelsome, but also very serious. They generally associate themselves with an idea or theory, and get angry if their names are divorced (چھوڑ دینا) from them. It is possible that this devotion, while it makes them pedantic (نظریہ پرست) and grave also makes them happy. Indeed, according to Hazlitt, some measure of pedantry is necessary for happiness. But we, as readers, are not concerned with the author's happiness or sadness. What we want is that they should make us happy. What matters is not the author's but the reader's happiness.

The function of books : What should books do for us ? Dr. Johnson puts the whole matter into a nut-shell when he wrote that a book should teach us either to enjoy life or to endure it. "Enjoyment" and "endurance" (برداشت) are the reader's two demands.

The method of doing it : For real enjoyment it is very essential that one should forget one's self. The author who aspires (خواہش رکھتا ہے) to give his readers pleasure should know the art of destroying for the time being their own personalities. The easiest way of doing this is by the creation of a large number of rival personalities. That is what happens in a good novel. We are so much interested in the characters that we forget ourselves for the time being. In a bad novel we are continually thinking of ourselves. The easiest method to make a novel interesting is, therefore, to fill it with a large number of characters and to make them continually moving. Fielding's novels are interesting after this kind.

Books of Travel : Usually they are not so, but if books of travel are full of inns, atmosphere and motion, they are as good as any novel. But we do not find the same interest in them because they lack in the movement and atmos-

phere that give strength to the novel.

Truth or untruth immaterial : *George Borrow's "Bible in Spain".*

It does not matter at all whether the incidents narrated in a book are true or not. What matters is that they should be interestingly written. Borrow's *Bible in Spain* deals with his life, when he was an agent of the British and Foreign Bible Society in that country. There are certain odd things in it, but they do not matter so long as Borrow can completely interest us in his pages, which he does. Nobody can sit down to read Borrow's book without forgetting himself completely for the time being.

Borrow's good and bad points : Borrow possesses a good style, but at times he makes terrible (مہیب) mistakes. Occasionally he uses the same word too many times. He is sometimes guilty of bombast. He disfigures his pages by filling them with violent (شدید) attacks on the Roman Catholic Church. But in spite of all this, he is highly interesting. He is possessed with a spirit to make friends and he describes his adventures in a style that is inevitable his own. By his wonderful powers, he at once carries us to Spain and makes us share in his adventures with priests and gypsies.

Cooks, warriors and authors : Cooks, warriors and authors are all similar in this respect, that we judge them by the effects they produce. We have nothing to do with the methods they employ. What we want to know is whether the cook's dishes are very tasty, the warrior's battle has been a glorious victory, and the author's book is highly interesting.

Author's first duty : Reading is not a compulsory duty. It should not, therefore, be made disagreeable, (ناموافق) but if it is made so, nobody would read. Authors should not consequently (نتیجہ کے طور پر) get angry, if they are sometimes reminded thait ther first duty is to write agreeably.

Function of literature : The function of literature is to give pleasure and to lessen the burden of men's lives, to offer them comfort and solace in their troubles and misfortunes Happily there are innumerable such authors and one of them is George Crabbe who admirably succeeds in achieving this object in his *Frank Courtship* His fame will always live, because most critics are agreed about his merits. The chief of them is that being the favourite poet of Sir Walter Scott, he had the honour of ministering comfort to this great comforter of innumerable readers. To have moved Scott to smiles and tears was no mean service.

The Main Points

1. The men-of-letters to-day are too serious and grave. They are very often pedantic.

2. It is the duty of the author to please his readers. Whatever they may be, what we require from them is delight and happiness.

3. The best way of making us forget our sorrows is to make us forget ourselves. This can be done if our interest surround in other people than ourselves. A novel arouses our interests in its characters, and therefore makes us forget ourselves. Therefore novels are always liked.

4. Books of Travel, if they are interesting, are also worth reading.

5. It does not matter whether facts given in a book are false or true. All that we want is that it should be interesting That is why Borrow's *Bible in Spain*, though not true, is yet interesting.

6. Reading is not a duty, but a hoblus. Therefore it is the writer's primary taste to make his books interesting. Let him do it in any way, that does not matter if the result is delightful.

7. Geroge Crabbe is another poet who always delights. He delighted even Sir Walter Scott.

Notes and Explanations

Page 145. *Gravity*—Seriousness (متانت) *Fechting*—fighting. *Something of the spirit......of letters*

Exp. Men of letters should be free from seriousness, yet they have caught it. *Allude*—refer. *Wedded to*—firmly attached to. *To some of......allude*—Some of there men of letters are so quarrelsome that it is dangerious to name them because they may get angry if their name is mentioned. *Uxorious*—husbands that are excessively fond of their wives (زن پرست). *Many are......lady.*

Exp. Some of there authors have specialised knowledge of some period. They believe that they should be considered authorities on tho·e theories. They may infact be composed to those husbands who are so excessively fond of their wives that they cannot bear to see them mentioned unless they are referred to at the same time. *Pedantic* (فضیلت نما). *Pedantry*—too much show of learning. *Trifling*—unimportant. Pursuits (مشغلے). *Mount the breach*—defends the gap caused by the enemy in the city walls. *Deliberately*—intentionally. *Extracting*—working out. *Enthusiasm*—(ولوله). *Coke upon Lytteton*—Coke and Lytteton were both eminent lawyers. *In some meonue* to some extent. *Content*—satisfied. *Devoted*—Sincere, attached. *Sole*—only. *I protest......happy.* It is not an essential than an author should be happy at the time he writes a book. He may or may not be. But it is certainly task essential that he should make his reader happy. *Office*—Dischagre, Perform.

Page 146. *Virtue* (ذوق) *Grant all that you write*—let us suppose that all that you write is quite right. *Pursue a line of policy*—act in sucha fasion. *I should .....Country.*

Exp. As a prime Minister he should be a good politician, no body is concured with his private virtues. He may not be a good father or good husband. Similarly what we require of a writer is that he should make his readers happy, whatever his private life

may be. *Put into nutshell*—sumed up. *A cocoanut shell—require*. This is an excellent joke. Dr. Johnson was a very fat, heuly man, and also a man of great reputation. To put him into a small nutshell would be insulting him. The author takes the metaphor literally. *Hearken*—listen. *Perpetual*—constant. *Ceasoles*—never ending *Confer*—give *Flay*—become dull. *Bump down upon his own personality*—remembers all sudden who he is. *Recipe*—formula. *Moving on*—full of action *Impoving reading*—Reading books which instruct us. *Petulantly*—(بد خوئی سے).

Page 147. *Odd things*—strange things. *Accredited*—authorised. *Gill Blas*—Gil Blas is a hero of a novel written by a French novelist in 10th century. *Senor Giorgo*—the Spanish name for George Borrow. *Gurth and Womba*—two characters in Scott's book. *Provoking*—annaying. *Excruciating offences*—Mistakes which cause great pain to his reader. *Odious*—hateful. *Elicits*—brings. *Finny Trible*—this bombastic phrase has been used for the simple word fish. *Animoted*—inspired. *Cumaradesie*—the intunaly. *Gipsy*—(خانه بدوش) Hob-a-nobbed-associated with *Cervantes*—author of the famous **Spanish Romance.**

Page 148. *The land of the Cid*—that is Spain. *Villafranca*—a town near Barcellona. *We have......... methods*—We do not care how dish is cooked, or victory won, or a book written. We are concerned only what is in itself. *Toothsome*—Pleasant to eat. *Ingrediants*—constituent element. *Ingradiating*—Pleasant. *Silenced hearts*—deaths that have removed their near and dear ones. *Guin*—hard. *Legion*—innumerable. *Disjointed*—unconnected with each other. *Title*—One tenth of ones income.

Page 142. *Who aspires to me*—who is ombitious to marry me. *Forbidding*—(نفرت انگیز) *Frown*—(غصہ) *Falter*—(تتلانا) Speach in hesitating way. *Rapture*—Pleasure. *Nay such......retire.*

Exp. When I look favourably and with smileon him, he shouid be so much delighted that he should loose his reason. He must become mad with joy. *I must*

be loved ; Soid Sybil... . time retire. The Sybil means that she would yield to a man who is totally under her power, so that her frocen make him tramble and her smiles make him mad witn joy. *Not always..... thinking*—do not always agree. *But all the three......Crobbe*—but all of them agree in liking Crabbe. *Left unread*—has become unpopular. *Enviable* (قابل رشک). *Quivering lip*—trembling lip. *Ministry* —task.

Questions and Answers

Q. 1. What, according to Augustine Birrel, is the "Office of Literature ?" Do you agree with his view ?

Ans. According to Augustine Birrel, the office of Literature is to please, to lighten our burdens. Man has many worries. He has to think of so many things, and every-thing conspires to make him unhappy There are his domestic worries, his personal ailments, his social difficulties, and there are wars that come and disturb him. We are all full of griefs and sorrows None of us can boast to be truly happy. Now Birrel thinks that Literature is like an amusement that makes us forget our sorrows for a short time. Just as we go to cinema to forget our worries, so should we study books. Books are there to provide us entertainment. The sole test of a good book is whether it is interesting or not. Those books which are dull and uninteresting, must be ruled out of Literature. Books of science and philosophy can afford to be dull, but books of poetry, fiction and drama must not be so. They should rather aim at making us laugh and at amusing us, at carrying us away, forgetting ourselves completely.

There is, no doubt, much truth in what Birrel says. Literature is nothing if not delightful, though the quality of our enjoyment may differ considerably. The reason why we read a Sonnet by Milton or a Play of Shakespeare is that it gives us enjoyment, an aesthetic, pleasure. Nobody reads dull books, except for an examination. But it would be wrong perhaps, to say that it is the *Office* of Literature to please. That is not the *sole* task of Literature, though it is one of the most necessary qualities of it. Literature rather aims at enlarging our personality, and making us

see better. Even a crude face may make us enjoy ourselves, but it is, only a great work of art that can make us think. But nevertheless, who can agree with Birrel to a great extent in what he says because no book is Literature unless it has the capicity to please.

Q 2. What, according to Augustine Birrel, is the function of books? How do they do it?

Ans. Augustine Birrel, quoting Dr. Johnson, says that books should teach us either to *enjoy* life or to *endure* it. These two, *enjoyment* and *endurance*, are the reader's two demands from his author. For real enjoyment it is necessary for the readers to *forget himself*. An author who is ambitious to give pleasure to his readers should know the art of destroying, for the time being, his reader's personality.

The *easiest* way of doing this is the creation of a large number of *rival personalities* in the pages of the Book. That is what we find in *good novels*. We come across such *fine persons* there that in our anxiety to know what happens to them we get forgetful of ourselves. A good writer of fiction will, therefore, see to it that there are a large number of interesting characters in his books and that these characters are constantly moving. Often books of travel are not interesting, but if they give us first-hand accounts of *inns* and if the writer continually moves and introduces proper atmosphere, they can become as gripping as novels.

Passages for Explanations

Q. Explain the following Passages with reference to their context.

We should never confuse functions or apply wrong tests. What can books do for us? Dr. Johnson, the least pedantic of men, put the whole matter into a nutshell (a cocoa-nut shell, if you will—Heaven forbid that I should seek to compress the great Doctor within any narrower limits than my metaphor requires!), when he wrote that a book should teach us either to enjoy life or endure it. "Give us enjoyment!" "Teach us how to endure life!

Hearken to the ceaseless demand and the perpetual prayer of an ever unsatisfied and always suffering humanity !

Reference These lines have been taken from the essay. *The Office of Literature* written by Augustine Birrel.

Explanation. Like Dr. Johnson, Augustine Birrel believes that the office of Literature is to please and to lighter our burdens. Man has many worries. He has to share many responsibilities. Now, the writer thinks that Literature is like an amusement that makes us forget our sorrows for a short while.

FLORENCE NIGHTINGALE

(*A. G. Gardiner*)

Life. A. G. Gardiner is a journalist of great repute. He was for many years the editor of the Daily News. His book (*Leave in the wind*, *Pillars of Society*) are very popular, the most popular being his *Prophets, Priest and Kings*, from which the present extact has been taken. Gardiner has the knack of singing out the real and essential qualities of a great personage, and of giving almost everything about the person of whom he is writing by concentrating on those qualities.

In Florence Nightingale the author has a subject fit for his pen. The sketch is a masterly exposition of the essential qualities of her character, and give us an insight into her greatness. Unlike many sketches of Florence Nightingale ; Gardiner has avoided sentimentalism and rhetoric in this sketch, and yet the sketch has even poetry. To him Florence is not a heroine of romance "but a great pioneer, a great practical reformer and even revolutionary.

Substance

In this essay the author discribes that Florence Nightingale has got a beautiful name which reminds us of her great work. She had modesty as well as courage. She had courage enough to break the conventions of Victorian Seciety. She met all the apposition with courage. She did much to emassirpote women. The suferring that she saw round her a Scutari, made her indiagant (ناراض - برهم). So

she broke all rubs and dified authority in order to carry on her work. Florence Nightingale is not a mere heroine of Romance who ruled over the hearts of rough soldiers. She is a revolutionary. She did constructive work which has resulted in the present efficient organisation of nurses. She had full control on her feelings. Instead of weeping over the soldiers' suffering she tried to improve their lot by working for them without rest presented to her by the nation for establishing a nursing institute.

Summary

How strange it is that all great men have beautiful names. This also holds true in the case of Florence Nightingale. Her mother was named Smith. She was the daughter of William Smith. Her father was named Shore, and only assumed the name of Nightingale with the estate that he inherited. In this way, Florence inherited the beautiful name, Nightingale from her father. She had to become great and no great personality should have a commonplace name.

An unusual woman : Florence Nightingale was a very unusual woman. From the early childhood, she had a passion for serving the humanity. She, therefore, chose to be a nurse. She was a lady and as such people expected her to stay at home. When she actually became a nurse, the people were greatly shocked and she was criticised everywhere. But she had undaunted courage to stand all such criticism. She stuck to her guns and took over the charge of the sanatorium for sick ladies at Harley Street.

The people were greatly annoyed to see a lady working in the hospital. To them, it was a great offence—an offence worse than forgery or elopement. But she had a dominating will and a dear purpose in all the acts of her life. She ignored the criticism of people.

She was an Autocrat : Often, it has been said that she was an autocrat. Lord Stanmore has criticised her servere tongue and defiance of authority. But if we try to analyse her position that she had to get work from thirty eight nurses in heavy odds, we learn to admire her.

In those days of war, the hospitals were ill equipped and the authorities did not pay due attention to them. In Crimea, she had to supervise four miles of beds. There was perfect confusion in the hospital for there were not enough hospital accessories Again, she could not tolerate the way in which patients were neglected. Under the circumstances, she defied all authority and carried her own will in all things.

She was a selfless worker : The services of Florence Nightingale were recognised for she was a selfless worker. When she returned from Crimea, a great reception was arranged in her honour but she secretly reached her home disregarding such a grand reception. Then a purse of £50,000 was presented to her for her meritorious services. She accepted the money but donated the entire amount for starting a nursing institute.

She was a Great Worker : Florence Nightingale was a great worker who toiled and laboured under heavy odds. The wounded soldiers admired and worshipped her. In a way, she had become a heroine of romance. But she was more than that. She was a constructive worker who brought about revolutionary changes in the field of nursing. She was firm and resolute in her mission, but unlike a fanatic, she had full control over her feelings and she carried out her work till death.

Florence not a mere figure of Romance : There is much in Florence's career which is romantic. The way in which the soldiers worshipped her makes her nothing short of a heroine of romance. But she was not merely that. She was a constructive worker, a woman who brought about a revolution in her own sphere. She worked on for her aim with a singleness of purpose which is very much like that of a fanatic. But unlike a fanatic she had common sense. She was able to have full control over her feelings, and she went on with her work till her death.

Her real greatness : Her real greatness, therefore, does not lie in the Crimean episode. Even without going to Crimea she would have been as great. Crimea was only one of the events of her life, not her whole life. Her real

greatness lies in her continuous work which has made nursing a science, and has driven out inefficiency and ignorance for ever from nursing.

Her Ideal : But she did not want only to set up professional nurse. She wanted that every woman should become a nurse, so that she may be able to nurse her children she could not achieve, but by her efforts it has become possible of achievement in near future.

Main Points

1. Like all great men and woman of history, Florence Nightingale has got a beautiful name which reminds of her great work.

2. She had modesty as well as courage. She broke the conventions of Victorian Society by becoming the Manager of a Sanatorium. She met all the apposition with courage. She did much to emancipate (محکومیت سے آزادی دلانا) women.

3. She was on autocrat, because the suffering that she saw round her a sentari made her indignant. So she broke all rules and defied, authority in order to carry on her work.

4. Her modesty is illustrated by the fact that she shunned the great demonstrations arranged for her reception when she returned from Crimea. She gave all the money £ 50,000, offered to her by the nation, to establish institution for training nurses.

5. Florence Nightingale is not a mere heroine of Romance who ruled over the hearts of rough soldiers. She is a revolutionary. She did constructive work which has resulted in the present efficient organisation of nurses.

6. She had full control over her feelings. Instead of weeping over the soldiers' suffering she tried to ipmove their lot by working for them without rest.

7. Florence would have been as great without ever going to Crimea as she is now, because the whole of her life was devoted to systematic and useful work. The

Crimean episode, therefore, is only an incident in her career.

8. She has made nursing a science. Her ideal was to train every woman to be a nurse. That ideal is for to achive, but her efforts have made it possible of achievement.

Notes and Explanations

Page 150. *Manuscript*—any writing, done with hand (قلمی مسودہ). *Stout*—strong. *Accustomed to*—(عادی). *Obituary notice*—notice of ones death. *Memoir*—biography. *A sore bereavement*—a great loss suffered through death. *Martineau*—a novelist and journalist of the victorian age. *Throbbed*—beat, thrilled. *For of time*—long ago. *Remotest*—very old. *Odour*—Sweet smell. *It comes......Odour*—even to-day her name revives sweet memories. *Speculated*—thought of. *Fortuity*—chance. *On the perfect echo-deed*—it seems if those who do great deeds have always got sweet names. *Herolded with*—announced with. *Never sing*—are not poets.

Page 151. *Lustrious*—shining. *Philanthropist*—one who exerts himself for the well being of his fellow men. (محب انسانیت) *Assumed*—took. *Reminiscence*—memories. *Lavender*—(خوشبودار جھاڑی) *Pervasive*—tending to fils or pass through every part (سرایت کن). *Benediction*—blessing. *Cloister*—nurse. *Chivalrous*—(اولولعزم) brave. *Reticence*—silence. *Tempramant*—nature. *It is that..... humility*—the reason for her quiet life of a nun is that she does not like to be a public figure. She is humble and she also looks down upon the empty honours of publicity. *Apprenticeship*—period of learning an art.

Page 152. *In those......development*—in the days of Florence Nightingale women were still looked upon as they had been regarded in the middle ages *i.e.* like housekeepers, very much as they are regarded in India even to-day. *Mediaeval*—characterstic of the Middle Age. *Prunes and prisms*—the reference is to the mincing pronunciation taught

to Victorian ladies. *She was a pretty..... prisms*—woman was regarded only fit for society in a drawing-room and for talking in an artificial way there.

A woman......institution—the Victorian could not understand how a lady of birth would actually work like a man. It was something shocking for them to see Florence Nightingale, a woman, working as the Manager of the Sanatorium in the Harley Street. *Indignation*—anger. *Forged a bill*—signed another's name on a bill. *Eloped*—ran away. *New market*—a famous racing centre, where bets are made on race-horses. *Virulent*—deadly. *Assailed*—attacked. *Formalists*—people having orthodox ideas, conventional people. *Suppressed her altogether*—removed her from her post. *Hostility*—opposition, enmity. *Encounter*—meet. *Apprehend*—understand. *Dominating*—overpowering. *Trod it*—walked upon it. *Autocrat*—absolute ruler (مطلق العنان حکومت) *Defiance of authority*—refusal to obey those who are in authority. *Appaling*—frightening, horrible.

Page 153. *Red tape*—routine of an office. *Each bearing......suffering*—each having a patient in great pain. *Indignation* (جائز غصہ آنا). *Wanton*—shameful. *Rent*—treated badly. *As she passed......wrong*—when she saw the suffering of the poor neglected patients she became very angry with authorities who were doing nothing for those poor people. *Chaos*—confusion. *Appliances*—instruments. *Seared*—burst. *Infinite*—endless. *Agony*—pain. *Long avenue of death and suffering*—the long rows of the dead and dying soldiers in the hospitals. *The world......deeds*—she had become famous throughout the world. *Demonstrations*—processions etc. *England......history*—the English nation had arranged to receive her in a way which no hero had been received before. *Assumed*—false. *Steals back*—goes secretly by. *Route*—way. *Radiant*—shining. *And with that act......nursing*—this great unselfish deed of Florence (giving away £50,000) resulted in establishing the nursing movement. *Mrs. Gamp*—a nurse in Dicken's novel. *Martin Chuzzlewit*—She is inefficient, addicted to drinking and

cruel, and does not care at all for—the patients in her-charge. *Mrs. Gamp......lamp*—Florence Nightingale put an end, for ever to bad and inefficient nurses. *Ministering angel* (خدمت کے نقطہ نگاہ سے). *Long lanes of pain*—through the bed of the patients. *Pathetic*—sorrowful. *It is beautiful to thing......pillow*—this is the romantic aspect of Mrs. Florence. She was like a heroine of romance, loved by all the soldiers who in spite of their roughness, were gentle to her and obeyed her at once, and a boy wanted her to pass near her only that he might kiss her shadow. This is no doubt, is highly romantic. *But there have been......hers*—But this Florence is not alone. There have been many such nurses with so much love of humanity.

Page 154. *Woman of action*—a woman who has done something concrete *Pioneer*—a beginner of some enterprise. *Contours*—outlines. *Reshape......life*—build life anew, carry out great reforms. *Tyrannic*—strong. *And in her...... today*—she shows the changing outlook of women. *Smoothed the pillow of the sufferer*—soothed the patient. *Defiant*—disobeying. *The hand that smoothed......within*—this shows us the two aspects of her character. On the one hand she was a kind nurse to the patients—this is her romantic aspect. But on the other hand, she was harsh and autocratic towards the officials who did not help her properly. She forced them to do things against rules and broke their rules herself. She broke doors in order to get bedding forcibly. This is her practical aspect. *Pastime*—amusement (شغل). *Revelation*—a holy task. *Wooed back*—nursed back. *Danton*—a famous revolutionary leader in the French Revolutions. *Mozzini*—Italian patriot and revolutionary. *The child......sudden wound*—these are all stories of Florence's childhood. *And beside the pillow...... ignorance and Saruch Gamp*—She saw that the patients were being nursed by totally inefficient nurses who were quite ignorant. *Grim*—disgusting.

Fantic—a strongly religious-minded person, who believes that his own beliefs are the only right ones. *She has been......her time*—people have written much about her

that plays upon our emotions and makes us weep. *Contemporaries* (ہم عصر). *Stupidities*—being stupid.

Page 155. *Ebbs and flows*—motes in longer and smaller number. *Episode*—incident, happening. *The Crimean episode......career*—what she did at Crimea was only a part of her life long programme. *Her title to rank......chapter*—even if she had got the opportunity to serve at Crimea she would have been a great personage of history, even without all that she did at Crimea. *Incidental*—arising only on account of an incident—the Crimean war. *Old Timotheous*—the reference is to Dryden's *Alexander's Feast*. *Kaiserworth Institute*—where Florence learnt the art of nursing *And to an every nurse......revolution*—it is because of the work done by Florence that we have nurses today at all. *Acute*......sharp *I have......window*—if a patient cannot look out of a window, it may cause him great pain. *Nosegay*—bunch, bouquet. *Moved mountains*......achieved something tremendous. *But her ideal is far off*—but all that she wanted to do has not yet been achieved.

Page 156. *An atom in highest*—she wants that every woman should be a nurse and may form a part of great organisation of nurses. *Unwritten*—this sketch by Gardiner was written before Florence's death. *Still unwritten*—the obituary notice of Florence Nightingale has still not been written *i.e.*, she is still alive.

Questions and Answers

Q. 1. What were according to A. G. Gardiner, the qualities of Florence Nightingale.

Ans. In the first place, Florence Nightingale was a woman with great moral courage. She could do what she thought to be right at any cost. Once that she had decided what was right, she did it in spite of all hardships. Her early career illustrates this quality. Florence decided that she would be a nurse, and she got regular training for it. And, then she became the Manager of a Sanitorium for sick women. The 'respectable' women in the Victorian Age did not do any work. They were thought to be meant only to remain at home or to appear in Society, brilliantly dressed,

just as in India some years back, it was thought to be something shocking and immoral if a lady went out of her home to work for a profession. So Florence raised a storm of opposition. But she never cared for it, because she thought that what she was doing was useful work.

Again, she was not only a woman of courage, but also of rare modesty. When she came back from Crimea, the English people wanted to give her a hearty reception, and to welcome her in a procession. This is what many people die to have. But she was so modest that she escaped secretly to her home to avoid all these demonstration.

Thirdly. She was not a mere heroine of romance, but a woman of practical sense. She did work which laid that foundations of modern Nursing, and brought about a revolution. She was able to achieve this because of her strong will.

Fourthly. Not only could she work for an object with the greatest zeal, she had also common-sense to guide her. She had all the energy of a fanatic, but she had also the capacity to understand.

Fifthly. She was, no doubt, an autocrat in her own sphere but this was necessary. The condition in which she found the hospital at Scutari was such that if she had not carried her with a determined hand she would have achieved nothing

The real greatness of Florence, therefore, does not lie in her work at Scutari. Even without this she would have been great. Her real greatness lies in the work that she carried on before as well as after the Crimean war with great intensity of purpose. It is because of this work that we see Nursing a science to-day. It is in this constructive, permanent work, that her greatness lies.

Q. 2. "She is much more than a heroine of romance. She is the greatest woman of action this nation produced in the last century—perhaps the greatest woman of action this country ever produced". ***Justify this statement by illustrations from her career.***

Ans. Even a cursory glance at Florence's career is enough to show that she is a great woman of action. The whole of her life she was waiting indefatigably. Even in an age in which woman was allowed no freedom of action, and was confined to her home, she could not rest without choosing some definite line of action. She chose to work seriously as a nurse in spite of all the opposition of her contemporaries.

Her greatness as a woman of action was illustrated at its best, however, at Crimea. It was a great task that she had to perform, and a confusing one. There were so many patients that she could not even accomodate them. There were no materials to help them. Yet she worked night and day and at last she was able to set everything in order. Only a woman of action, and not a woman who knows only how to take pity and not to work, could have done this.

Even after Crimea she went on silently with her work. It is through her efforts that to-day we have efficient nurses. She went on working regularly though silently throughout her life. She has, therefore every right to be called a woman of action, and one unparalelled in English history.

Q 3. What is Florence Nightingale's position among the great figures of the world ?

Ans. Florence Nightingale occupies a prominent place amongst those rare personages that revolutionise the world. And this position would have been the same even if she had not performed her tremendous work at Crimea. It was her mental attitude that mattered, not its outward expression. She worked with the same governed passion and concentration in her retirement of life as she did at Scutari. Therefore, the Crimean episode was only an incident in her career. She would have been equally great even without it. The work that she has done for the world is not incidental, and it is not of a passing but of permanent importance. She came forth to work the revolution, and today every trained nurse is but a product of the revolution that she brought about. She made a science of nursing. She gave

it laws, and she revealed the psychology of suffering. She was the first to point out, that while the mind affected the body in illness attention should also be paid to the effect of the body on the mind.

Q. 4. What was Florence Nigthingale's ideal ? How for has it been achieved ?

Ans. Florence Nightingale was able to effect a great change in the mentality of the world. She was able to dispel the ignorance that surrounded the treatment and nursing of patients. All this is great ; but she had a higher ideal. She wanted that while there should be professional nurses it should also be the case that every mother in every home should become a nurse in herself. It is a great ideal, and it resounds to her glory that she brought it within the grasp of the realities of the future.

Passages for explanation

Q. 5. Explain the following passages with reference to their context.

1. And now the war is over, the long avenue of death and suffering that has been her home has vanished, and she sets sail for England. The world is ringing with her deeds. England awaits her with demonstrations of national gratitude unparalleled in history.

Exp. This extract has been taken from "Florence Nightingale" written by A. G. Gardiner.

She left for England when the war came to an end. She had tried her best to decrease the sufferings of the wounded soldiers. The whole was full of gratitude (شکریہ) for her. People talked about her with a great affection and regard. The English were waiting to welcome her. They wanted to express their thanks to her.

2. She is the type of pioneer—one of those rare personalities who reshape the contours of life.

Exp. These lins have been taken from 'Florence Nightingale", written by A. G. Gardiner.

Florence Nightingale was a lady who had been sent to this world as prophets are sent, in order to lay the foundation of great movements. She was a pioneer of this kind. By her work she gave a new shape altogether to human life. Formerly physical suffering used to be attended by the horrible kind of nurses that have been typified by Dickens in Mrs. Gamp. But after Florence Nightingale this was to change altogether. The work of nursing now fell into efficient (قابل) hands. It was in this way that the outline of human life had been changed.

3. She has moved mountains, but her ideal is still far off. For she wants not merely a profession of nurses, but a nation of nurses—every mother a heath nurse and every nurse "an atom in the hierardy of the ministers of the Highest". It is a noble dreem and she has brought it within the grasp of the realities of that future which, as she says, "I shall not see, for I am old".

Ref. These lines have been taken from the essay "Florence Nightingale" by A. G. Gardiner.

Exp. Florence Nightingale was able to perform wonders. She succeeded in dispelling (دور کرنا) all the ignorance(جہالت) that had attended the older type of nursing. But although she wanted not only that there should be professional nurses but that every mother should become a nurse to look after her family in illness and in health. Her dream was that in this way there should be one big class of ministering angels—some working professionally, others in their homes. This is a splendid ideal (ایک شاندار بلند خیال) and the glory of Florence Nightingale is that she has brought it within the realm of realisation. Sometime in the future, near or far, we may be able to see her dream realised (خواب کا پورا ہو جانا). But Florence Nightingale will not be there to see it.

The Valley of Spiders

(*H. G. Wells*)

Life. H.G. Wells was born in 1856. He was a draper's assistant and then a pupil of Huxley, the biologist. He began his literary career by writing stories based on the imaginative development of some facts of science.

From physics and biology Wells passed on to social problems. He wrote treatises (کتب) like *Anticipations* (*1902*) and *Mankind in the Making* (1903) in which he gives an imaginary society in the future reformed by socialism. With the new century he began to write novels on social themes, of which the best known are *Love* and *Mr. Lewisham* (1900), *Kipps* (1905), *Tono-Bimgay* and *Ann Veronica* (1909). *The New Mechiavelli* (1911), and *Marriage* (1912) He considers the existing institutions (موجودہ ادارے اور رسومات) to be out of date, silly and unreasonable. He wishes to bring about a reformation (تبدیلی) on the lines of that scientific progress which was so far had little effect (اثر) on English life.

In his later novels written after the outbreak of war in 1914, there appears a new mysticism (اخلاق کی باتیں). The most remarkable of these novels are *Mr. Britling Sees It Through* (1916). *John and Peter* (1918). *The Undying Fire* (1919), Like *God the Invisible King* (1917), they bear witness to the restlessness of self-examining spirit.

Wells writes for immediate effect. He makes social problem obvious and vivid.

The leader goes with *two companions* (ساتھیوں) in pursuit (تعاقب) of a *half-caste girl* (ایک گھٹیا ذات کی لڑکی) who has escaped his clutches (پکڑ - گرفت) and fled across the desert. The leader is a cruel (ظالم), sensual tyrant (بدکار ظالم), and apparently a slave-owner. The leader and his companions come to an unexpected alley. Their prey (شکار) is nearly in their grasp, when further progress is stopped by their coming across huge spiders, which leap

to the death of two of the party and the humiliating return (ذلیل واپسی) of the third.

Substance

A cruel, sensual, tryant, and apparently a slave-owner leader went, with two companions in pursuit of a half caste girl who has escaped from his clutches They reached a Valley where they were attached by gigantic spiders and killed one of them. The sword of the leader was broken and his horse was killed. The other slave also came there. He laughed at the timedness of his master. The master killed him because he was afraid that he would talk against him. He also took his horse. He thought that the girl whom he had been pursuing had been killed by the spiders but he saw smoke rising across the valley which made him sure that she was alive. But he dared not go after her for the fear that he may again be attacked by the spiders. A lesson was taught to him by the spiders that it is better to overpower a girl artfully and not by force.

Summary

The Pursuit : Three men had been pursuing a half-caste girl for four days One of them was a lord, and the other two his servants. The girl had escaped the master's clutches (چنگل). On the fourth day they came to a great valley which they approached through the bed of dry stream. They were following the trial (قدم) left by the girl, who, it seemed had been wounded. The master and one of the servants, a little man, were intent on the trial, but the other servants, a gaunt (دبلا - پتلا) man, was lost in his own reflections. He was thinking how cruel it was that they had to obey their master always, who was no better than themselves.

The Valley : The valley in which they were travelling was not a green valley. There were prickly, twisted (پیچ دار) bushes, with strange dry branches growing in this valley.

and gradually even those disappeared. The valley was silent as death, and no breeze was blowing. Nothing living was to be seen anywhere. The horses trembled as if in fear. The other two were too intent on the trial to notice all this, but, the little man marked all these peculiarities (انوکھی چیزاں).

A strange event : After a short while, a breeze began to blow, and gradually became stronger. Soon after, the gaunt man noticed something coming towards them. It was a dog. They thought it was mad, but when it passed near them they saw that it was not so It seemed that it was terribly frightened of something, but the c-use of its fright was not visible (ظاہر). They were astonished, but they resumed (دوبارہ جاری رکھنا) their onward march.

Another strange event : The breeze grew stronger and stronger. The little man noticed that a haze (دھند) was drawing nearer towards them and he also saw great shining white balls rising and falling with the wind. Shortly afterwards, huge boar (سور) came rushing, and soon disappeared, running as if it was being pursued by something. The balls that they had seen became more frequent. They were like globes of this tleodown. But when one of those globes came near them they saw that was not this tleodown but a vast soft ragged, filmy thing. They became still more frequent. But the leader decided to go on.

The attack by the spiders : But they could not go on. They little knew that the valley was full of big spiders. As the leader tried to go on a big spider attacked him. It began to weave its web round him, so as to overpower him. But gaunt man cut the spider's web and killed the spider. It was understood that the dog and the boar also had been fleeing from these spiders. So they decided to ride back from this danger. But as they turned, the horse of little man collided with that of the gaunt man. The gaunt man fell down. The spiders attacked him and overpower him.

The flight : The remaining two men were so much afraid that they dared not help their companion. They galloped (دوڑنا) back at full speed. The horse of the master was killed while jumping a gap, and his sword was broken, but he was able to reach the ravine (گھاٹی) through which they had entered the valley. The breeze did not blow into the ravine and so the spiders could not come here. Here the master sat down. Soon afterwards the little man also came there, leading his white horse on which he had been riding.

A cruel deed : The little man accused the master of cowardice (بزدلی) because he had not helped the gaunt man. He even challenged his right to be the master. The master thought that if the little man was able to go back he would say things which will bring him disrepute (بدنامی). He also wanted to have the horse of the little man as he had to travel for four days in order to reach the city. So he killed the little man and took possession of his horse.

The master learns lesson : The master waited in the revine till the breeze stopped, and then started on his backward journey. He had concluded that the girl whom he was pursuing must have also been eaten of the spiders. But just then he saw smoke rising on the other side of the valley, and came to know that the girl had reached the other side safely. He had an impulse (ارادہ) to ride after her, but the fear of spiders checked him (باز رکھا). But the spiders taught him that anything can be overpowered "weaving a web, and so he learnt that he should, in future, possess a girl by cunning means rather than by force.

Main Points

1. A lord, with two of his slaves, pursuing a half-caste girl who had escaped from his clutches.

2. While travelling in a lonely valley they were

attacked by gigantic spiders. These spiders were carried by the wind that was just then blowing, and overpowered one of the slaves by spinning a web round him.

3. The horse of the master was killed while he was trying to escape, and his sword was broken. But he succeeded in getting shelter in a ravine where the wind did not blow and which was therefore safe from spiders.

4. The other slave also came there. His horse was alive. He laughed at his master as a coward who had run away without trying to save, the other slave, who had just then saved the master's life from a spider.

5 The master killed the servant because he wanted to have his horse, and also because he was afraid that he would talk against him.

6 He was sure that the girl whom he was pursuing had been killed by the spiders, but he saw smoke rising across the valley which informed that she was alive.

7. He thought of going after her, but he dared not do so for the fear that the breeze may again spring up and he may be attacked by the spiders.

8. The spiders taught him that it is better to overpower a girl artfully, than by force.

Notes and Explanations

Page. 157. *Spacious*—open. *Trench*—ditch, the bed of the stream. *Tracked*—followed the traces of. *Fugitives*—run-away *i e.*, the girl and her mother, who were trying to escape. *Expanded*—broadened. *Impulse*—overpowering, sudden-idea *Trail*—the track. *Eminence*—high place. *Set with*—full of. *As became them*—as was proper (because they were servants). *The man with silver-studded bridle*—he was the master. *Scanned*—looked carefully at. *Expanse*—open country *Cluster*—groups. *Sere*—dry. *Ravine*—deep hollow. (کھائی) *Purple distances*—it was red in colour as far as the eye could see. *Invisibly supported*—without anything visual that could support them. *Steadfastly*—fixedly. *Gaunt*—thin. *Scarred lip*—a lip disfigured by the scare of a wound. *Nowhere*—those whom they were pursuing were nowhere to been seen.

Page 158. *Flashed .....on him*—looked suddenly with great anger on him. *Snarled*—growled, (گرجنا). *Impassively* —without being moved ; indiff rently. *He glanced...... paused*—the white horse could not gallop fast. *Scam* (درست کرنا) *Melancholy*—(افسردہ) *Sleed*—(گھوڑا). *Jerked*—pulled suddenly. *Multitudinous*—manifold. *Faint*—not loud. *Pattering*—sound of horses, hoofs. *Scanty* (ناکافی) *Contrive* (جتن کرنا).

Page 159. *Trodden places*—places where somebody had walked. *Blades*—straws. *Smear*—blot. *Under his breath*—not aloud. *He cursed her for a fool*—he said that she was a fool, and cursed her. *A man lost in a dream*—he was full of his own thoughts. *It came*—the idea came. *Very still*—very clam and silent. *Brooding*—sorrowful, gloomy. *Of a painted scene*—it seemed as if they were looking at a painting, not at a reality. *Intently*—attentively. *Impassively*—indifferently. *Tampering*—pointed *Crouched*—cringing. *Reverbration*—echoing sound. *Gorge*—(گھاٹی). *Prepetual*—constant. *Jostling*—changing places. *Slumber* —sleep. *Sombre*—gloomy. *Haze*—mist. *Fratted with*—moved. *Puckered*—contracted. *And simply signed*—he could not wistle for fear of his master. So he sighed at his slavery. *Momentary*—short. *Wry*—twisted. (مڑی ہوئی ترچھی). *It filled......the brown*—he saw a purple black stick, but in reality it was a snake. The snake vanished in the brown bush. He was much relieved to see at least one living thing. *Infernal*—hellish

Page 160. *Inclination*—bending. *Black antered*—having branched. *Idly..... held it up*—to see which way the breeze was blowing. *Collision*—striking suddenly. *At fault*—Puzzled, unable to find out. *Just at that..... towards him*—the master saw that he was taking no interest in the chase. *For a time......taking*—he was afraid of his master. *Contours*—outlines. *Desolate*—solitory, destered. *Fugitives*

—(مغرور). *They had ridden etc.*—he again begins to think. *And the man......woman*—If he had liked, the master could have got as many women as he had liked. And yet he was taking so much trouble for a half-caste girl. The little man could not understand this. *Scowled*—looked frowningly. *Parched*—dry. *Evade*—escape from. *Highplumed*—having tall plumes (leaves) on the top. *Unison*—(متحدہ طور پر - اکٹھے) *Flapped*—rose, moved. *Somehow it took......good*—with the breeze the feeling that he had previously—that all was dead in the valley—vanished.

Page 161. *Crested a rise*—walked ahead of the rising wind. *Intensity of purpose*—intently, with great attentiveness, engrossed by his purpose, *Quarry*—(شکار) *Swerved aside*—went to one side, left the main path. *Insoluble*—that could not be understood. *Lapsed*—again fell into. *Profound*—deep. *We should......come on?*—why should this man be our master at all? *Stupendous*—great. *With that stupendous......effect*—and why should he be obeyed effectively? *Marvelled*—wondered. *Blasphemous*—irreligious one who abuses sacred things. *Stalwart*—tall. *The little man stoutly*—it appeared to the little man thrt the gaunt man was as good as the master—he was even braver, and yet he had always to obey, and the master to command.

Page 162. *The gaunt face looked interrogation*—this thin man looked at him, as if he wanted to know what the little man meant by saying so. *For space*—for some distance. *Downcast*—bending intently upon. *The hindmost*—the little man. *Bulks*—bodies. *Great white ball*—this one of the big spiders. *Gigantic*—big. (قوی ہیکل) *Athwart*—to one side of, away from. *Roared*—rose, flooted. *Drifting*—moving. *Globes*—balls. *Squeaking*—cries, shrieks. *Hurling on*—running at great speed. *Thickening haze*—the mist which was becoming denser every minute. *Thistledown*—the down of soft hairy flowers thistle.

Page 163. *Trailing*—leaving behind. *Screamers*—ribbons. *Its wake*—behind it. *Instructive*—natural,

inborn. *Ambiguous*—unknown. (غیر معروف). *Prompted*—caused. *Advancing multitude......masses*—the spiders. *Unanimity*—with one mind. *Deliberate*—conscious sure. *Reluctantly*—unwillingly. *Grappling*—groping or holding (مضبوطی سے پکڑنا) *Shy*—try to get away from. *Sawed*—pulled mercilessly so that cut the horse's mouth. *Gripped*—caught tightly. *Prancing*—restless, dancing—res less, dancing. *Clinging*—sticking. *Some big......head*—a spider had attacked him. *Anchared*—stationed. *De se crew of squat bodies*—of many crouching creatures.

Page 164. *Hauling at*—pulling at. (کھینچنا) *Reining*—checking. *Prancing*—dancing. *Reining in his......horsemanship*—he had been riding horses ever since he was born. Therefore he was able to do the proper thing even without thinking what he was doing. He at once reined his horse. *Smote*—struck. *Smash*—broken into pieces. *Obliteratian*—death. *Wriggle*—move slowly. (آهسته آهسته چلنا) *Unavailing*—useless (بے سود) *The master......unavailing*—the master saw that though the creature had been killed yet it was still moving its legs. *Bore down upon them*—came rushing towards them. *Grasp*—understand. *Ride for it*—try to escape by galloping away. *Slashing*—attacking, delivering belows at. *Furiously*—with great energy. *Cannon into*—strike with great force, like a cannon shot *Hurl it*—throw it with great force. (پوری طاقت سے پھینکنا) *A horse*—this was the gaunt man's horse. *Rent*—broken, torn. *Mass of grey*—spider.

Page 165. *Dismounted*—got down from his horse. *Endeavouring*—trying. *To lug*—to pull. *Brute*—horse. *Tentacles*—threads. (دھاگے). *Entangled*—confused (پریشان) *Flanks*—sides. *There was .....flans*—the spiders were eating it up. *Swathed*—enclosed. *Encumbered with*—hindered by. *Grey*—the cobweb which had made it impossible for him to move. *Ineffectual*—useless. *Something*

at his body - a spider evidently, which was entangled him thus, *Stumbled and fell*—now the cobweb had overpowered him totally. He could no longer walk. *Strove*—tried. *Gesticulating*—making gestures or signs. *This gesticulating, screaming grey object*—the gaunt man, who had been wrapped completely in cobweb and who was screaming and making wild movements to get free of the cobweb, *Clatter of hoofs*—sound of a horse galloping. *In act of mounting*—not yet fully mounted on the horse. *Athwart*—across. *Cluching*—holding tightly. *Its mane*—the hair on a horse's neck. (گھوڑے کی ایال) *Whirld past*—passed at great speed near him. *Clining......gossamer*—a thread of the cobweb *Of its own accord*—without the master's turning him round *Stampeded*—ran away suddenly.

Page 166. *Conscious pursuit*—the spiders seemed to be knowing that he was trying to run away, and were chasing him to catch him. *Heedless of direction*—he did not know in which direction he was riding *And when .....interfere*—even when he understood what was before him it did not lead him to go the right thing. He checked the horse when he should not have checked. *Again in mind air*—when he was thrown up the horse he did not loose his senses but behaved as a horseman should do when thrown from his horse. *Came off clear*—escaped without being hurt. *Bruise*—a small wound (معمولی زخم). *Snapped*—broke. *As thought chance......knight*—his breaking of the sword at this point was not in his favour. It seemed that now he had luck whatsoever. *Splintered*—broken. *End*—of the sword. *Missed his face......or so*—was just going to strike him, but he escaped narrowly. *Scanning*—looking atentively at. *To dodge*—to save himself from, to escape. *Drifting terror*—spider. *Clambering*—climbing down by means of his hands and feet like a cat. *Precipitous*—steep (ڈھلوان). *The gale*—the strong wind (تیز ہوائیں). *Lee*—Shelter (پناہ). *Crouch*—lie down on all fours (چاروں پاؤں پر بیٹھنا). *In safety*—the wind did not blow into the ravine. So the spiders could not come there. He was safe there.

Till the wind fell—till it stopped blowing.

Page 167. *Alacrity*—briskness. All (لاتعداد). *Gnaw*—bite. *Clattering*—sound of horse's hoofs on the pebbles. *Reassuring*—encouraging. *He heard him......reassuring voice*—long before he saw him he knew that he was coming, because he heard the sound of the horse's hoofs upon the pebbles, heard him stumbling and also encouraging his horse. *Rueful*—sorrowful. *Without a salotation*—they did not accost each other. *Fatigued*—tired. *Shamed.........bitterness*—the little man was so much tired that he did not prepare for what was happening. He was too bitter to think of the consequences. *Winced*—showed sign of mental pain (کراہنا). *With no pretence of authority*—he did not speak to the little man as a master, but as if on equal term. *Bolted*—ran away. *He laughed......mirthlessly*—None of their horses had bolted. They had deliberately. *Gnawed*—(کاٹنا). *Knuckle*—(انگلیوں کے جوڑ). *Meditative*—(غور و فکر کے لمحات). *Cowards both*—the little man does not hide the truth. *Gnawed......movements*—he began to think, and while thinking, to bite his nails according to his habit.

Page 168. *There is a limit*—he realises that on certain occasions the bravest man is afraid—on this occasion, for example, when the danger was unknown and new. *Him*—the gaunt man. *Countenance*—face. *Dark*—with anger perhaps. *Than none*—the little man had no sword at all. *Spavined*—diseased. *You begin to understand me*—the little man shows, by some movement, that he has understood that the master wants to kill him and to take possession of his horse. *Perceive*—find. *Minded*—have a mind. *On the strength of*—on the basis of, because of. *Fancy*—think (خیال). *Taint my reputation*—say unfavourable things against me, so that I may be dishonoured. *It is men......kings*—men of that type are extremely dangerous. The master thinks that if the little man lives he will do some harm to him. *My lord*—the little man implored him to pardon him. *There was a quick......a blow*—the little man

tried to run away, but the master overtook him and killed him.

But he feared night......valley—he was afraid that if the breeze began to blow again he would be again attacked by the spiders, so he dared not go into the valley again. *Swathed*—wrapped in. *Reliquary*—Small chest or casket for holding relics.

Page 169. *Clasped*—Hugged. *As he valley*—he was thinking of the girl whom he had been following. *They also, no doubt......*for a minute he thought that the girl also must have been eaten by the spiders. *He saw......of smoke*—This showed that the girl had been able to cross the valley. It was the smoke from the fire that she must have lit. *Art that.... anger*—he had given up the girl because he had thought that she was dead. But this proof of her being alive angered him. *He turned......hesitated*—he had an impulse to go back after the girl. But then he thought of the danger, and so stopped one again. *Swayed*—moved. *Tattered sheet of grey*—a broken piece of cob-web. *But he knew better*—he was deceiving himself. *Stranded*—scattered. *Feasted guiltily on their fellows*—were eating up the dead spiders. *Their time had passed*—they could do nothing now. *Fliched*—struck *Trample*—crush. *The next time I must spin a web*—that next time that I want to possess a girl I must not use force but must do so by using some gentle means which she cannot escape, just as the spiders overpower a man by spinning a web.

Questions and Answers

Q. 1. Describe how the three travellers were attacked by the spiders ; and how two of them escaped.

Ans. The valley in which the three travellers were then travelling was full of spiders but the spiders could do nothing without a breeze. When a breeze was blowing, it carried them anywhere that they liked, but when there was no breeze they could only walk slowly. When the travellers reached the valley there was no breeze and so they saw no spiders. But after some time a breeze sprang up, and so gradually the spiders drew near them. The dog and the

boar which the travellers saw had also been attacked by the spiders but how could the travellers even dream of spiders so big that they could overpower a wild boar even ?

But gradually the spiders drew nearer. They appeared first as a haze in the distance because of their spider web. Soon they reached them. The travellers saw some of them at a distance here and there, and thought them to be big globes of thistledown. But when one of them passed near them they came to know that they were not globes of thistledown but something else, though they did not know it.

Soon however, they were to know. A spider attacked the master. It began to weave a web round him so as to fasten him in the spider web. But the gaunt man cut on the threads woven by it and killed the spider. Now they saw their danger, and thought of going back.

But as they turned, the horses of the gaunt man and the little man collided, and the gaunt man fell down. Many spiders attacked him. They wove their web faster and faster round him. He tried to cut the threads with his sword but his arm was soon fastened. He was soon overpowered.

All this while the little man had galloped away, flourishing his sword wildly round him so as to cut any web that may be woven. The master also now galloped away. His horse fell down and was killed because he reined it at the wrong moment while jumping the ravine, but escaped unhurt. In the ravine there was no fear of spiders because there was no wind, and so he was safe. The little man also reached this place safely. So they were both safe from the spiders.

Q. 2 Describe the character of the three men who were attacked by the spiders in the valley.

Ans. Character of the Master. The master was a very cruel, sensual man. His conscience was dead. When a young girl escaped from his clutches, he decided to chase her in the company of his two servants. He was an ungrateful hour for he did not care to come to the rescue of

the gaunt man although the latter had on one occasion saved his life. When the spiders attacked the gauntman, he fled for his life. He had no scruples for when the little man criticised him on his cowardice, he killed him to take possession of his horse.

Character of the Gauntman. The gauntman was a very brave person for when a big spider attacked the Lord, he killed the spider and freed his Lord from the web of the spider. He was a quiet person with neat habits.

Character of the little man. The little man was a very sensible fellow. He was conscious of the fact that his master was a sensuous fellow and was chasing the young girl to fulfil his best desires. He cursed his master for his bad character. Again, when the master left the gaunt man behind to be destroyed at hand of the spiders, he openly condemned him for being a coward. The master, being offended killed him to take possession of his horse.

Passage for Explanation

Q Explain the following passages with referrence to their context.

And all this was for a girl, a mere wilful child ! and the man had whole cityfuls of people to do his basest bidding—girls, women ! Why in the name of passionate folly this one in particular ? asked the little man, and scowled at the world, and licked his parched lips with a blackened tongue. It was the way of the master, and that was all he knew. Just because she sought to evade him.........

Ref These lines have been taken from the article, 'The Valley of Spiders" by H G Wells.

Exp. These travellers, the bader and his two companions, were searching the girl who had run away with her lover. The leader wanted to catch this girl. One of the two companions could not understand why the leader was risking his life simply to catch a girl. He thought that the leader was an obstinate (ضدی) man.

He stood up sharply as the little man moved. For a

minute perhaps they faced one another. Overhead the spiders' bolls went driving There was a quick movement among the pebbles ; a running of feet, a cry of despair, a gasp and a blow.

Reference to the Context. The passage is taken from 'The Valley of Spiders', written by H. G. Wells.

Explanations. The little man came up to the leaders. He called him a coward for having left the gaunt man surrounded by the spiders and their threads. The leader felt much the biting epthet (صفت) of 'coward' given to him by the little man. He stood up quickly and angrily when the little man moved. They faced each other for a minute with angry looks. The spiders that were as big as balls flew over them. They attacked each other. The leader pursued (تعاقب کیا) the little man who cried in helplessness (بے کسی) and gasped for breath. The leader gave him a blow with his sword and put an end to his life.

THE DIVINE LEAF

E. V. Lucas).

E. V. Lucas reminds one of the "Lamb-Hazlitt" traditions af essay-writing. He was prolific writer, and wrote for "The Punch", "The Observer" and other papers, but he was not a mere journalist. His essays are masterpieces in their own *genre*—delightful quaint, amusing and charming. He has written a *Life of Charles Lamb*, and one at once feels the appropriateness of that. No one in modern Literature has so many affinities with "Centle Elia" as E. V. Lucas. There is the same discursiveness the same seeming lightness of touch hiding a depth of emotion, the same sly, peculiar humour, the same show of out-of-the-way knowledge, and the same intimate personal touch that distinguishes Charles Lamb. Like Lamb he had the power of investing commonplaces with a rare interest. Like him again he was the master of anecdote.

The present essay is perhaps the most delightful of

the whole book. Tea, a commonplace subject enough, is treated with rare playfulness, and reminds one of "A Dissertation of a Roast Pig." He weaves a myth round his subject like Lamb, and proceeds to deal with. It with a mixture of delightful irony and sly humour, jumping from subject to subject, touching things and maling them something marvellous.

Substance

Lucas, the author of this essay describes in detail about the origin of tea and points out his personal views about the articles required to prepare it. He states that the tea was brought to England from Holland. According to him a man can prepare better tea than a woman. Undergraduates make the best tea. He gives a detail of great men who were fond of tea. He says that the tea supplied on railway stations and on ships is bad and costly.

Summary

The Origin of Tea : In ancient times, it is said, there was a prince who spent his day and night in meditating (سوچ بچار کرنا) upon God.

One night he fell asleed. When he woke up he was so much horrified (ڈر گیا) at his weakness that he tore off his eyelids and threw them on the ground. On visiting the spot later, the prince found that his eye-lids had grown into a shrub. He had sense enough to take some of the leaves and pour boiling water on them. Afterwards by taking a little of the precious drink that he had prepared he was able to keep sleep away and to pursue his medilation undisturbed.

The History of Tea in England : It is commonly believed that tea was introduced into England from Holland in 1966. But it is possible the date might be earlier because there were stories of a tea-pot that belonged to Oliver Cromwell who lived much earlier. About 1960 tea was said to have sold at the rate of three pounds sterling per pound weight. For about twenty years afterwards it

did not, however, become common. There is a story that in the early days of tea, people sometimes boiled it in a kettle (کیتلی) and ate the leaves with butter and salt and would often wonder wherein its attraction lay.

A black kettle and a China Tea-not best for tea : A wise tea-maker will not use elaborate parapherualia, (زیادہ سامان). The best tea is made with a black kettle and an earthenware (مٹی کا برتن) or China tea-pot. A silver tea-cup copper kettles and other useless refinements (نفیس سامان) do not help in making good tea Even strainers (چھلنی) should not be pesired.

The best method of making tea : Tea should be brewed (تیار کرنا) with right strength at the beginning, and then poured at once into cups and then the rest of it into another tea-pot. More leaves than they are proper should not be allowed to burned the water, because they would impart a bad flavour (ذائقہ - بو) to tea and the using of too few leaves is another great fault that is never committed by the wise. The ordinary rule is one spoonful for each guest and one for the pot. A large pot is very necessary. It should first be warmed for the reception of the leaves. All the water that is required for tea-brewing should be poured in at once on the instance (وقت) that it boils. Water that has long been boiled becomes stale (باسی) and incapable of extracting from the leaves their richest essences. We should take on tea at ease and then it would chese away all our troubles.

Men's tea: Lucas thinks that men prepare good tea than women do, And amongst men class makes such a good tea as undergraduates. They have got plenty of time and all the necessary conveniences. Because they are not hasty. Their brew has a dignity (شان) leave the university

and get into the society of women they lose all their former proficiency (قابلیت) in making tea. But this tea qualification amongst them is a development only of the last few years, and now ten thoughtful undergraduate soon misses his tobacco as his tea. He presides over the tea-pot with the same dignity with which a scienties works in his laboratory.

Man always take this kind of interest in preparing articles of food To women, cooking is natural ; to men it is something out of the usual sphere of their work, and therefore, a source of greal pleasure.

Women's Tea : Just as men are more intimately interested than women in the making of tea, so they are often more subtly conscious (باخبر - آگاہ) of its merits. Women do not distinguish so carefully between one brand and another ; tea to them is tea. Tea to a man on the contrary, is known by its various brands, and by the country of its origin. It is for this reason that men who understand, offer us better tea than women. But it must not be supposed that the art of appreciation (تعریف کرنا) tea is unknown to women Lucas knew a venerable (قابل احترام) lady with whom tea-making was almost a religious ceremoney. When tea was prepared in this dignified and everrential (معزز) way it could not but be good.

Great tea-drinkers : The best tea is that which is pressented to you by friends living in China Among great tea-drinkers in history were Gladstone, who spoke of a cup as dish of tea : Dean Stanley, the well-known Churchman and friend of Queen Victoria ; Dr. Johnson and Hartley Coleridge, the last of whom took tea not by cups but by pots.

Merchants epithets for tea : The commonest tea is black and it is almost always a blend mixed from leaves of tea from China, India, and Ceylon. The descriptions of tea given by merchants in their cataiogues (فہرستوں)

are worth study. In the table even the lowest priced tea is described as "pure as useful," and the highest as "very joyous, small leaves, a connoisseur's tea (چائے کے ماہرین کی چائے).

Places that supply bad tea : Of all the public varieties (اقسام) of tea obtained at the railway station is perhap the worst. It is bad, it is costly. The tea served in the refreshment room, although advertised as coming from Asia, is perhaps some local, worthless, variety. Ship's tea is perhaps the worst of all, but at sea one is too hungary to care for refinements of labour. On one occasion the officers of a vessel discriminated (تمیز کرنا) between tea and coffee by taking the temperature of the milk jug. It was hight, the drink was coffee, if cold, tea.

Main Points

1. Lucas begins by relating a delightful story of how tea was born.

2. The Chinese have a strange notion about the origin of tea.

3. A noble Chinese Prince pluched his eyelids and threw them away while meditating on God.

4. Tea was brought to England from Holand in 1666 and popularised by Charles II's queen, Catherine.

5. In the beginning people made mistakes, they ate the boiled leaves with salt and butter.

6. Tea should be prepared without using too many accessories.

7. Only the proper quantity of tea leaves should be added to water. Adding water afterwards to tea spoils its flavour. If more water is to be added at all, it should be poured from a great height.

8. Man can prepare better tea than woman. Undergraduate's tea is always the best because they prepare it at leisure.

9. Men can judge the quality of tea while women cannot.

10. Many great men have been excessively fond of tea.

11. The tea supplied on railway stations is bad as well as costly. Tea on ships is also bad.

Notes and Explanations

Page 170. *Tradition*—accepted belief. *Credible*—believable (قابل یقین) *As simple as it is credible*—This is said playfully, and half ironically. It is rather difficult to believe the story of the origin of tea that he is going to give. *Remote*—distant. *Meditation*—deep thinking. *The Infinite*—God. *Who spent......Infinite*—whose main occupation was to concentrate all his thoughts on God (like a *Yogi* sitting in *Samaadhi*) *Ectasy*—the state of deep and blissful contemplation. *One might......sleep*—he went to sleep in the course of his meditations on God. *Dismayed*—full of grief. *Infirmity*—weakness (of going to sleep). *Flung*—threw. *The spectacle......painter*—The scene was so expressive that a great painter should give us a picture showing him in the act of flingting his eyelids on the ground. This again playful. *Shrub*—plant. *Liquor*—drink (here tea). *At bay*—away from him. *Could keep sleep at bay*—Could avoid going to sleep. *Zest*—enthusiasm *Isaac D' Iraeli*—The father of the famous Disraeli who became the Premier of England. *Head of..... when a boy*—note the humour. How could there be any head of Cromwell *as a boy* when he died in old age ? Evidently, the story was false and absurd. *Isaac D' Iraeli......with a boy*—D' Iraeli thinks that tea was brought earlier than 1666 to England. The reason he gives is that he saw Cromwell's teapot in a collection of curiosities and Cromwell died much earlier. But such collections are not to be trusted, as they claim to have such monstrous and impossible things as the skill of Cromwell when he was a boy. *Not however......common*—it became common after 20 years so. *Gusto*—enthusiasm. *Beverage*—tea. *Stampede......approval*—gave her approval to tea. *The new fashion*—of taking tea. *Best f herbs*—tea.

Page 171. *Competent meal*—a meal that can allay

one's hunger fully. *Southey*—Poet-gaureate and author of the famous *Life of Nelson*. *Who made one of the party*—who was present in a party. *They boiled......attraction lay*—again mark the playfulness of the writer. Of course they could not enjoy tea, for they were *eating* the leaves instead of drinking the water in which they had boiled them. And yet they wondered why people liked tea!

Paraphernalia—elaborate articles, many things required as accessories *The wise.....paraphernalia*—the man who knows how to make tea does not like many things for preparing it. *Do not help the leaf*—Do not produce good tea. *Strainers*—seives for separating liquid from the tea leaves *Patents*—of a special brand *Perforated* pierced with holes. *Alleged*—thought, claimed *Least of all...... single cup*—some people think that if one has to prepare only one cup the best way of doing so is to prepare it in "a spoon resembling a perforated walnut" But this is wrong *Who of......single up?*—the reason is again a very entertaining one. Drinking only one cup of good tea is impossible—one must drink more So why use a thing that can prepare only one cup of good tea?

Brewed—made of water into which they are put. *Impairs*—spoils. *Flavour*—taste *Brand*—quality *Nothwithstanding..... water*—the Scotch are famous for being thrifty, and many of the current English jokes turn upon this quality of the Scots The joke is that the lady used the same leaves for preparing tea three times *A large pot is imperative*—it is always necessary to have a big pot, if good tea is to be prepared. *Few things......tea pots*—Lucas is suddened to see people with small teapots. He wants to sip plenty of tea always. *Horrid*—nasty.

Page 172. *Impact*—force at the time of coming together. *Cope worthily with the leaf*—extract full essence from the leaves. *The more forcible... with the leaf*—the greater the force with which this new water strikes the hot one, the greater the essence extracted from the leaves. *Kien Long*—an Emperor of China. *Chases away*—removes. *Excels*—is better than. *To hand*—ready at hand. *Ardent*—enthusiastic. *The brew*—tea prepared by under-graduates.

Composure—quietness. *There is......for him*—the undergraduate, on account of his calm and leisurely habits, seems like a man of the east. *An Occidental*—a man of the West. *Asiatic...Occidental*—the people of the East have no sense of me—they move leisurely. The people of the West are always merconscious—they are active, busy, hurried. The under graduate is like a man of the East, but once he grow and marries he becomes time-pressed. *Connoisseur*—expert in judging the merits of a thing. *Cuthbert Bede*—he wrote a novel of Oxford life. *The Adventures of Verdan Green would strike dismay......Bed*—Because in his tims wine, not tea, was the drink favourite among under-graduates. *With the air......Bacon*—as seriously and solemnly as if he were going to make some experiment rather pour out tea. *Cubinary feast*—art of cooking. *Men always......mystery*—when a man has to cook something he does so with marked interest and his behaviour is rather mysterious. *Exorbitant*—outside their usual line of work. *A lark*—amusing. Women do it in a matter-of-fact way, but for men it is something extraordinary. *Subtly*—deeply *Discriminate*—distinguish (تمیز کرنا) one kind of tea from another. *Polysyllabic*—consisting of many syllables, lengthy.

Page 173. *Arabia Pasha*—an Egyptian nationalist who defeated by the English and banished by them to Ceylon, took up tea-planting there. *Beguile*—pass away. *Tedium*—tediousness. *Delineate*—paint. *Grandmothers*—it seems that in one of the advertisements of tea, old women were shown tasting tea and admiring it. *It is not for men...... years ago*—all the names, brands and advertisements of tea are required from another without being told. Men hnow only by tasting what kind of tea they are drinking. *Venerable*—respectable. *Rite*—ceremony. *Caddy*—small box for holding tea. *Assumed*—put on. *Scopped out*—took out. *Proffered*—offered. *Its abode*—the China vase in which it was kept. *Reverently*—with great respect. *Niche*—corner. *Relaxed her features*—softened her looks. As long as she was going on with the "ceremony" she looked very grave so that she looked solemn. But then she became natural again. *Benignancy*—kindliness.

Inscrutable—about all scrutiny, *i e.*, indefinable. *Li Hung Chane*—the celebrated Chinese minister who visited London in 1896 *In his wake*—behind him, on his way.

Dean Stanley—a well-known Churchman of the Victorian tea *Tea giant*—excessively fond of tea. *Prowess*—power (to drink tea). *By word*—famous. *I count by pots*—he drank so much tea that the proper question was to ask "how many *pots* do you drink", not "how many *cups*".

Page 174 *Blend* mixture. *Are levied upon*—are required tea. *Catalogue*—list. "*Pure and useful*" *etc.*—all these epithets are humorously strung together by E. V. Lucas to show methods of advertisement for tea. *Syrupy*—sweet. *Hardworked*—often used. *With accesories*—with accompanying things (as toasts, cakes, etc). *Cannibal*—eating of human flesh *Shrimps*—*i.e*, a kind of fish. *Tex with shrimps*—as 'tea with which children are offered as a dish to be eaten'. Hence the word "cannibal" earlier. Of course it is a joke. *Is close competitor*—can be said to be as bad as tea at a railway station

Page 175. *In as an advantage*—It is better than station tea in this respect, that it costs much less. Station tea is bad as well as costly. *At never having seen Asia*—tea is grown in Asia—at least the best tea. So the tea that his "never seen Asia" is naturally bad tea. *This sorrow...... blend*—the station tea is equally bad. *Only that flavour*—one is so hungry in a ship that one does not care for the quality of tea. *Purser*—accountant. *Discriminated*—distinguished. *Beverage*—liquor.

Questions and Answers

Q. 1. Describe what practical hints E. V. Lucas gives in his "Divine Leaf" on preparing tea. Who, according to him, are the best tea-makers, and why ?

Ans. E. V. Lucas, in his delightful essay, "The Divine Leaf" gives many practical hints on how to make tea. Though the whole essay is light and humorous, his instruction on making tea are quite serious, and can be followed easily.

Firstly, Lucas thinks that while preparing tea we should

not be burdened by too many articles. There is no need of spoons, silver tea pots, stripods, strainers and other such refinements Let the process of preparation be simple. All that is needed is a black kettle in which to boil water and a tea-pot in which to pour it when ready.

Secondly, the question "how much tea leaves" should be very carefully considered. The quantity of tea leaves should neither be too little not too much. A thing especially to be avoided is to add too many leaves, and to add more water later.

Thirdly, water should not be kept boiling too long, as it becomes stale and loses its power to extract full essence of the leaves.

Fourthly, if more water is to be added at all, should be poured from a height, so that it may strike the water already in the tea-pot with full force.

According to Lucas, undergraduates are best in preparing tea. Good tea can only be prepared if it is not hurried through. Everything must be done at leisure. Now undergraduates are always at leisure. They are never hurried, and they prepare tea with great gravity and seriousness. This is the reason why they are the best at making tea.

Q. 2. Relate the jokes that are interspersed in "The Divine Leaf."

Ans This essay is full of humour. The whole tone is humorous But in addition to his atmosphere of humour there are many jokes that we find here and there in this essay. They are as follows :

(1) The very beginning is humours Lucas says the legend about the origin of tea is "simple and credible." This is a very sly remark and causes a smile. One can almost see Lucas saying this with a roguish twinkle of the eye.

(2) There is then a very good joke about a museum in which there was skull of Cromwell when a boy. Cromwell died old, the museum claimed to have a skull of his *as a*

boy, as if it is possible to take away one's head at different stages of one's life and preserve it thus having a skull of a person as a child, as a boy, and as a man—all belonging to one man. The v.ry absurdity is amusing.

(3) Another very amusing joke is connected with Southey's great grandmother who in company with some others, tried to find out what kind of thing tea was. They boiled the tea, threw away the water and ate the tea leaves with salt and butter. And yet they could not find any tasteful way of "taking" tea, 's very amusing.

(4) There is another excellent joke of Dr. Johnson's. One who knew him tells that once on being asked how many cups he was in the habit of drinking, the poet replied with scorn, "Cups! I don't count by cups, I count by pots."

(5) The joke about "Cannibal" tea is subtle one. The point lies in the two meaning of "with" in the phrases "Tea with shrimps" and "Tea with children." Take the second "with" exactly in the same as the first and you have "cannibl" tea.

(6) "The officer......discriminated between tea and coffee by taking the temperature of the milk jug. If hot, the beverage was coffee, if cold tea.

Q. 3. **What remarks does E. V. Lucas make about woman with regard to tea in his essay, "The Divine Leaf?"**

Ans. **Firstly,** Lucas says that men can prepare better tea than women. The reason for this is that for women making tea is an ordinary task. They prepare it as a matter of routine. There is nothing very extraordinary about preparing tea for them. But for men it is not an everyday task. It is not within their scope to prepare tea. So preparing tea becomes something extraordinary for them. They are excited, and prepare tea with rest. So their tea is better than that of women.

Secondly, Lucas says that men are better judges of tea —than woman. A woman cannot tell, after tasting a particular brand of tea, what variety it is. All sorts of tea are one to them. They cannot distinguish tea of one

quality from another. It is only the lable or the brand that tells them what tea they are drinking. Thus they are inferior to men in this, because men can distinguish different kinds of tea only by tasting.

Lastly, Lucas relates humorously how "a venerable lady" used to measure out tea carefully and solemnly. He relates in order to show that all women are not devoid of the appreciation for tea.

Passages for Explanation

Q. Explain the following Passages with refernce to their context.

Reference. These lines have been taken from *The Divine Leaf* written by E V. Lucas.

Explanation : In these lines the writer tells in a playful manner the legend connected with the origin of tea. The chinese believe that a nobel Prince Darma once went to sleep while meditating on God and therefore plucked his eyelids and threw them in anger. The result was that a tree plant grew out of these eyelids.

2. For families did Arabi Pasha be guite the tedium of exide by overlooking Platations in Ceylon ; for families were artists employed to delineate aged grandmothers in the act of being reminded of delicious teas of thirty years ago.

Reference to the Contex : This passage is taken from 'Divine Leaf' by E. V. Lucas.

Explanation : E. V. Lucas says that it was for women and not for men that Arabi Pasha, the Egyptian nationalist, who was sent into exile in Ceylon, passed the dull and cheerless borns (افسردہ اوقات) of his banishment (جلا وطنی) by looking after the fields of tea there. It was also for (attracting) women and not men that illustrated advertisements (تصویروں والے اشتہار) of grandmothers taking tea used to decorate (مزین کرنا) the railway stations thirty years ago.

THE CITY OF SHAH JEHAN

(G. W. S eevens)

G. W. Steevens, who died in 1900, was a brilliant journalist and a war correspondet (جنگی خبریں چھاپنے والا) but today his name is almost forgotten. His main book, *In India*, from which the present extract is taken. Though Journalist, Steevens has the soul of a poet, and his style is not like that of Gunther—masculine, (پر زور) graphic, (واضح) and chatty(یاوہ گوئی). The present extract shows him at his best—it is poetry roused in a soul by a work of art which has translated the love of a King, the pride of a nation and the soul of an artist into marble, Steevens had the knack (نمایاں) of seizing at once the salient (واضح کی گئی) points, and this quality is cleariy enough demonstrated (سلیقہ ، طریقہ) in the present extact. A thing of poetry needs, not only the soul of a poet, but also the eye of a connisseur (بصر یا نقاد) to appreciate it, and Steevens possesses both.

Substance

Shah Jehan, the grandson of Akbar the Great, built many beautiful buildings in Agra. He built a beautiful fort there. He built the Pearl Mosque which is made of marble. Shah Jehan built a very large palace for his residence at Agra. Though the Jats of Bharatpur misured the palace, yet it is still beautiful and grand and reminds us how the glorious king ruled there. This palace also reminds us how Shah Jehan spent his lost days in the same palace as a prisoner. The Taj is one of the beautiful buildings built by Shah Jehan. It stands as a white marble platform It is like a grand gem. It has a big white dome in centre and at each corner of its bare there is a smaller dome upheld on eight arches. The garden also speaks volumes of five taste of Shah Jehan. There are all kinds of trees in the garden. The fragrance of the flowers

create a dreamy world of Arabian Night.

Summary

The approach to Agra : The north-eastern approach to Agra is through a flat and broken waste-land. But all of a sudden through a mean and depression scene we see a beautiful white place rising on the edge of an ugly plain (بدنما میدان). It is so exquisite (نہایت اعلی) in its symmetry (-موزونیت) and so sofetly bostrous (چمکدار) in its tint (رنگ), that it does not seem to be substantial (اصلی - حقیقی). It is the Taj Mahal. After going over an iron bridge are gets into the city of Shah Jehan, having on its sight a great Mosque.

The story of Shah Jehan : Shah Jehan was the grandson of Akbar the Great, the first Moghul Emperor of India. While he was yet a prince he married the beauitful Persian, Arjmand Banu, called Mumtaz-i Mahal, and loved her tenderly for fourteen years. But only a year after he had ascended the throne (تخت نشین ہونا) she died in child-birth, being in her eighth delivery. Shah Jehan in his griefs swore that she should have the loveliest tomb, the world ever beheld, and for seventeen years he built the Taj Mahal. He also built the palace and the great Mosque at Agra and the fort and palace at Delhi. He kept on reigning (حکومت ترک کرنا) thirteen years when his son Aurangzeb dethron him and kept him a close prisoner within his own private mosque, which he had built within the palace of Agra. He lived there for several years, attended by his daughter Jehanara. At last in 1645, Shah Jehan, having become very feeble, begged that he should be put in a chamber (کمرہ) of the palace whereform he could see Taj Mahal. This was granted to him, so he died with his eyes upon the tomb of the love of his youth. There he was buried beside her. Before her death Jehanara left a will (وصیت) that no monument should be erected

for her and died praying for her father's soul.

Agra the minor of Shah Jehan. The various buildings that Shah Jehan built in Agra show us what his tastes were. One can judge what he was from the city that he built. Agra, therefore, is the minor of Shah Jehan. His fortshows that he had the soul of an artist (فنکار) and a lover.

The Pearl Mosque : The Pearl Mosque (موتی مسجد) at Agra is much more beautiful than that at Delhi. It is made of marble (سنگ مرمر). It is situated in a broad (وسیع) court. It is a portice (غلام گردش) with three rows of seven columns apiece, (علیحدہ علیحدہ) having one cupola (گنبد) with four columns on each pillar (ستون) in the front row, one cupola with eight columns at each corner. There are three domes (شاندار عمارتیں) above this all. There is no other decoration and the whole effect is obtained (حاصل کیا گیا) by harmony (مطابقت), space and proportion (مناسبت). There is no image or (صورت تشبیہ) shrine (مقبرہ) or alter in the mosque.

The Palace : The palace was roughly used by the Jats of Bharatpur, but it is still beautiful. It reminds one of the time when Shah Jehan was ruling. We can imagine him sitting in state, and ambassadors from Shiraz and Samarkand bowing (آداب بجا لانا) before him. We can also imagine the beautiful maidens (دوشیزائیں) that lived in the palace, the enclosed bazaar, and also the dungeons (غاریں) where insolent (گستاخ) men were punished. It also reminds us of the last miserable (برے) days of Shah Jehan's life, when he was a captive (قیدی) in a small room where he died, remembering his dear wife for whom he had built the Taj.

The Taj : The Taj is the final (آخری) wonder of the world. It stands on a white marble platform. It is a square, but it has no sharp corners as they would have looked too harsh. It is just of perfect proportion. It has a big white dome in centre, and at each corner of its base there is a smaller dome upheld on eight arches. There are highly decorated recesses, on each side. Everything is richly decorated. The Taj is a heavy building and yet it is very fine. It is not possible to describe this effect of bulk (وسیع) as well as delicacy (نفیسی) that it gives. It is like a grand gem. It is as solid (ٹھوس) as temple made of rock, yet as delicate as a Chinese casket. Everything is in its proper place. There are four minarets at each corner of the platform. They jar at first sight, but when one looks at the Taj from after they fall into place. The minarets and the triple-domed buildings of sand-stone and marble on each side of the Taj add to its beauty by contrast (تضاد - مقابلہ).

The Garden : The Garden has all kinds of trees of different colours. It has fragrant flowers. It creates the atmosphere of Arabian Nights. One feels that one has come into a fairyland. It reminds us of Shah Jehan in all of his glory. Steevens, though a matter of fact Englishman, was enchanted (جادو اثر) by the scene and lost all sense of reality. As he looked at the Taj through the trees he was intoxicated (مد ہوش ہونا) with the beauty and he felt as reeling (جیسے اس کا سر چکرا گیا ہو). The very names of places connected with Shah Jehan have a magical effect He felt as if he was bewitched (جادو کیا گیا).

Shah Jehan's place of rest: Shah Jehan rests in a grave in a vault (خالی قبر). Above it is a cenotaph (محرابی چھت وزنی) under a vast dome The air here is cool, and the place is dark. This is fit place for Shah Jehan's last rest, after long and weary (افسردہ) life.

Notes and Explanations

Page 192. *North-Eastern approach*—approaching Agra from the North-east. *Waste of land*—desert. *Broken*—rugged, rising and falling. *Formless*—shapeless. *Hillocks*—small hills. *Turf*—grass *Prairie*—treeless, tract. *Exquisite*—Excellently beautiful. *Exquisite symmetry*—equisitely symmetrical. *Lustrous*—shining. *Tint*—colour. *Mirage*—optical illusion, something that seems to be, but is not there at all. *Clanking*—going noisily. *Barely*—scarcely. *Pillared pleasured-houses*—houses built for pleasure. *Bellying*—swelling. *Weatherworn*—old, faded. *Travail*—pain of child birth.

Page 193. *Took to wife*—married. *Ministering*—supplying. *Ministering...sense* enjoying fully all the pleasure of the sense. *Rose up*—revolted. *Agra is the mirror of Shah Jehan*—Agra shows what Shah Jehan was by means of the beautiful building that he erected there. *In the fort...love*—the fort shows what a great warrior he was. The place shows him as lover. *Grim*—formidable looking. *Without*—from outside. *Voluptuous*—sensual. *Dwarfed*—reduced. *Pigmy*—a dwarf. *Under the brow......pigmy*—if anyone were to stand near the fort he would look like a dwarf on account of the exterme height of these walls *Machicolation*—an opening between wall and parapet whence the defender can fire upon the assailants below. *Cavernous*—huge and deep as a cavern. *Ramp*—gradual slope. *Jutting* projection. *Decked*—beautified. *Cupolas*—domes. *Strenness*—grimness. *You leave strenness*—you are no longer surrounding by stern walls. *Amorist*—lover.

Page 194. *Bauble*—tried, plaything, toy. *Venied with*—lined with. *Cloister*—monastic houses, *Multifoliate*—having many foils. *Portico*—roof supported by pillars at intervals. *Colonnads*—a series of columns.

Main Points

1. Shah Jehan was the grandson of Akber the Great.

2. He built many beautiful buildings in Agra.

3. Agra shows what Shah Jehan was by displaying the buildings that he erected there.

4. He built a beautiful mosque called the Pearl Mosque in Agra.

5. The fort looked at from outside, shows that Shah Jehan was a great warrior.

6 The beautiful palace reminds us about the glory of Shah Jehan.

7. The palace inside, with all its splendours, shows Shah Jehan as an artist and a lover.

8. It also reminds us of Shah Jehan's miserable last days.

9 The Taj is a tomb on the grave of his beloved wife Mumtaz Mahal.

10. At first sight the Taj seems to be, not reality, but a mirage. As one enters Agra, the city of Shah Jehan.

11. The Taj is a master-piece that leaves a visitor dumb. It has mass as well as fineness, Everything in it is symmetrical and in place.

12. The Taj and its garden remind one of a fairy tale of *Arabian Night*. It intoxicated the writer, so that he imagined himself to be in fairy land.

13. Shah Jehan lies buried in the Taj, with an expansive dome overhead The palace is very cool This is a fit resting place for Shah Jehan.

Notes and Explanations

Page 176. *Approach*—Side. *Formless*—shapeless (بغیر کسی شکل کے) *Dead turf*—Withered gross (پژ مردہ گھاس). *Prairie*—treeless. *Domes and minarets*—Towers and pillers *Exquisite* (خوشنما). *Symmetry* (موزونیت). *Lustrous*—shining. *Tint*—colour. *Mirage* (سراب) an illusion of the eyes. *Clanking*—Walking with a noise. *Barely* (مشکل سے), *Bellying*—Swelling (سوجھا ھوا). *Weatherworn*—Old. *Battlements*—fortifications (فن). *Travail* (دروازہ). Pain of child birth. *Luxuriousness* (عیاشی - فضول خرچی). *Ministering*.....

sense—Satisfying every one of the plysical senses.

Page 177. *Feeble*—weak. *Transitory* (فانی). *Nakedly grim*—Stern from its very appearance. *Voluptuous* (شاندار طریقے سے سجاا) *Dwarfed*—reduced. *Pigmy*—small (بونا). *Under the bow...... Prigmy*. If any one were to stand near the fort he would look like a dwarf on account of the extreme height of there walls. *Machicolation*—an apering between wall and parapet through which the guns can be fired. *Cavernous*—huge and deep. *Ramp*—Slope. *Jutting*—projecting (بڑھا ہوا). *Octagon* (ہشت پہلو) having eight sides. *Recesses*—holes, corners. *Decked with*—beautified. *Cupolas*—domes or towers (گنبد). *Past the Sternness*. Now you have gone beyond the rough and grim portion of the building. *Amorist*—lover. *Bouble*—is a toy or small thing before it. *Veined*—lined with. *Moulded penels*—polished craving on the walls. *Cloister*—rooms for prayers. *Multifoliate*—having many arcs.

Page 178. *Sundial*—a semi circular construction by which time used to be calculated before the clock came into existance. *Partico*—a roof hanging on pillers. *Colonnaded*—Supported. *Entablature*—Supported on columns. *Inscription*—writing. *Musaic*—a work of art produced by joining together minute pieces of glass, stone etc. *Altar* (قربان گاہ). *Shrine* (خانقاہ - مندر). *No god but God*—only one God. *Lattice*—Work inter woven outlines. *Ornamentation*—disign. *Veining*—joining together. *Whispers of colour*—Slight touches of colour. *Radiant*—shining (تابناک). *Ripples*—passes gradually like small waves *Ivary* (ہاتھی دانت کی طرح) *Pinnacles*—tops (گنبد کی چوٹی). *It is enchantment* (یہ محض جادو ہے). *Battered*—broken. *Sacked*—Plundered. *Houris*—beautiful maidens (حوریں). *Ambassadors*(شاہی سفیر). *Making their obeisance*—Paying their homage. *Alcove* (گرمیاں بسر کرنے کی جگہ - آرام گاہ). *Festooned*—decorated.

Tendrils—creepers (بیلیں). *Pietra dura*—Mixture of various coloured precious stones.

Page 179. *Colonnade* (بہت سے ستونوں والا دالان) *Embossed*—engraved. *Schemselnihar* (شمس النہار). Child of the Morn *Other lights of harem*—other beautiful maidens. *Miniature*—reflect in a smaller form. *Brocades*—golden cloth. *Languish*—grow weak in love (محبت میں گھلنا). *Prudent*—Wise. *Labyrinth*—mairge of passages (بھول بھلیاں). *Noose* (پھندا). *Soft necks*—the necks of women. *Frail*—Week. *Tumble*—thows *Agate, Tasper, Jade, cornetion*—names of precious stones. *Tiny*—small. Unnowned prisoner of his son *i.e.* Shah Jahan. *Cistern*—small tank. *Blur* (دھندلا).

Page 180. *Palankeen* (ڈولی). Carriage. *Compaigns* (مہم). *Cob Webbed*—finely inter woven *Nestles*—rests. *Latticed*—inter woven. *Flank*—side. *Facets*—surfaces. *Everywhere... richness*—it is full all sorts of adornments. It is decorated with embossed and carved work, and there are in it all sorts of ornamental designs made in precious stones. Here also one sees the same profusion of cecoration, the same splendour, as one sees in the palace. All there decorations make one beautiful building which gives a single impression, and in it there are both grace and dignity. *Flounder*—sbumble. *Own*—have. *Description halts between... fineness*—It is at once big and fine, so that it is extremely difficult to describe it properly.

Page 181. *Shiver*—small piece. *Nothing Jars*—Every thing about the Taj is harmonious (موزوں). *If the Jewel were away*-if the central portion of the building were taken away. *Stumbling block*—are a source of temparary confusion. *Inevereulty*—nude (ننگے). *Acolytes*—attendents. (مدد گار). *And standing......worship it*—seems as if these minarets are the attendants of the Taj, and force every-

body who comes near the Taj to worship it. *Throws up*—shows up by contrast. *Hue*—colour. *Sprightly*—bright. *Cascading*—falling. *Phloxes*—a plant. *Carnations*—pink coloured flowers. *It is Pure Arabian Night*—the garden and the Taj reminds one of a story in *Arabian Nights* with all its wonderful gardens and palaces. *You listen for the speaking bird and the singing tree*—these are mentioned in *Arabian Nights*. The scene in the Taj is so magical that we expect to see other wonders of fairyland also, such as speaking birds and singing trees. *And was it arrow*—again a reference to a story of *Arabian Night* *It must be...... opal*—it seems as if the Taj is not a reality but a dream, which we see in setting of silver and opal. *A respectable newspaper correspondent*—Steevens, the writer of the extract. *Concubines*—mistresses (لونڈیاں). *Mirrored*—reflected. *Shah Jehan, with your queen......Jasmine Tower*—this describes the various activities, of Shah Jehan when he was alive. Steevens remembers them all.

Page 182. *There is dizzy......names*—even their names are enough to make us dizzy and to create an unreal atmosphere of magic. *Stocks and pansies*—names of English flowers. *Areel*—intoxicated. *And when I turn..... areel again*—Steevens turns away from the flowers of the garden so that he may feel natural, but when he sees the Taj through the trees the same magical atmosphere is once more created for him. *Trillised*—latticed *Cenotaph*—empty or false tomb. The actual tombs of the king and the queen are in the vault below. *It is a fit close*—this is proper grave for Shah Jehan. *Ecstacies*—extreme happiness. *Torment*—extreme sorrow.

Questions and Answers

Q 1. State briefly what impressions Steevens gathered about Agra, "The city of Shah Jehan" What is the keynote of his essay ?

Ans. Steevens, from the very first instant that he set eyes upon the Taj from a distance, thought that it was a mirage rather than reality. As he entered Agra and visited one famous building after another this feeling of his became

deeper and deeper. Steevens finds beauty everywhere in Agra. The keynote of his impressions is that these places are heavenly and enchanted. They do not belong to this world, but rather to the realm of our fancy. They are so beautiful that they do not seem to be real. They import him to fairyland and remind him of the stories of *Arabian Nights* which are full of descriptions of such enchanted places as he actually sees here.

Steevens further found that Agra reflects truly the personality of Emperor Shah Jehan. Every building, every work of art built by him, shows us one aspect of his personality or another. Thus when Steevens saw the fort he was reminded how great a warrior Shah Jehan had been. It reminded him of his great conquests, and of his bravery. But when he saw the place he saw quite a different side of Shah Jehan—the lover and the artist, the king who lived in the midst of unheard luxury. The place put him in the mind of the beautiful damsels that lived there and also many dark deeds that were done during his reign.

Steevens was impressed most of all by the Pearl Mosque and the Taj. The Pearl Mosque appealed to him as a master-piece of symmetry, harmony and proportion. There was not much ornamentation here, but the domes and the arches in themselves were the best decoration. In the Taj also he found symmetry and perfection of form, and also lavish decoration. The Taj impressed him specially because it looked massive as well as delicate.

Wherever he went he was reminded of the glory and splendour of Shah Jehan. The palace transported him to those days when Shah Jehan actually ruled. The Taj also reminded him vividly of all that Shah Jehan was. Thus Steevens' impressions about Agra were those of beauty, charm, reminiscences, splendour and glory.

Q. 2. "Agra is the mirror of Shah Jehan." Explain.

Ans. All of us are known by our deeds. A poet leaves his poems behind him, and all those who read them can see what he must have been. A novelist gives us an idea of his own personality. Everyone who has left anything creative

behind him can be judged, by it. The things he creates reflect his own personality. They tell us about his tastes, his habits, desires and methods of work.

Shah Jehan has left many buildings behind him. The fort, the palace, the Taj, and the Pearl Mosque are some of the buildings that he built. Agra is full of buildings that were built during his reign. That is why Agra is called the city of Shah Jehan. Therefore anyone who goes to Agra can see what sort of man Shah Jehan must have been. A visit to Agra gives us an insight into Shah Jehan's soul also. Therefore Agra is not only the city of Shah Jehan but also the mirror of Shah Jehan. It tells us what he was.

Thus a man who sees the fort built by him at Agra can at once conclude that he must have been a great warrior. Only a warrior could have thought of building such a fort. It shows us one aspect of his character—the grim, formidable aspect. But the palace shows us quite a different Shah Jehan. When we visit we learn that he was not only a great warrior but also a great artist. Only an artist could have ordered such a palace to be built. Again, everything in the palace is designed for luxury. It is full of voluptuousness. Thus a look at the palace shows us quite another aspect of Shah Jehan.

Again, the Taj presents Shah Jehan to us as a lover and an artist. The Taj is the greatest monument of man's love to woman. It is this love translated into marble. The Pearl Mosque may be taken to represent Shah Jehan's religious side.

Thus Agra shows Shah Jehan to us in all his aspects. A man who knows nothing about Shah Jehan can come to know about him after looking at all the buildings. This is what it meant by saying that "Agra is the mirror of Shah Jehan."

Q. 3. Give a description of the Taj after Steevens. What appealed to him as most characteristic of the Taj ?

Ans. After passing through a great gateway we come upon the Taj. It is erected on a marble platform. It is square but it has no corners as the sharp angles would have

taken away the softness of the Taj. It is a perfection of proportion though it looks high rather than broad if looked through the avenue and broad rather than high from the pavement below. It has a full white dome in the centre, and at each corner of its base there is a smaller dome resting on eight arches. The centre of each face is a lofty-headed gateway rising above the line of the roof, and there are pointed curved recesses within, and they are highly decorated by all sorts of precious stones, mosaic, inlaid designs, etc. Everything seems to be full of beauty.

On the four corners of the platform there are four minarets, and these at first do not seem in place. But these have their own purpose to serve. They, and also the triple-domed buildings of sandstone and marble on each side of the Taj below, add to the beauty of the Taj because of the contrast that they afford. Inside there is the cenotaph of Shah Jehan and his Queen, covered by a lofty and vast dome, and down in the vault below are the tombs themselves.

The Taj gives the impression of something enchanting. The most characteristic thing about it is that it seems to be very massive, yet it is full of grace. Generally a big thing looks without grace but the Taj has both the qualities at once. It has, on one hand, as much mass and solidity as a temple while on the other hand it looks as slender and delicate as a Chinese casket.

Explain the following passages with reference to their context.

1. Agra is the mirror of Shah Jehan. In the fort and palace you can read all the story of the warrior and the lover—the fort is so nalsedly grim without and the palace so richly voluptous within.

Reference of the context : This passage is taken from 'The City of Shah Jehan,' written by G. W. Steevens. Here he points out the two aspects of the life of Shah Jehan.

Exp. Agra reflects the various aspects (**مختلف پہلو**) of Shah Jehan's life. The fort and the palace at Agra,

built by Shah Jehan, reveal (ظاہر کرتے ہیں) to us Shah Jehan's war-like qualities and also his love for artistic beauty. The fort is greately rough from outside. This roughness reflects the rough and stern life of Shah Jehan, the warrior (جنگجو). On the other hand, the inner of the palace at Agra is richly decorated (آراستہ - مزین). This shows that he was a lover of decoration and beauty. The decorated inside of the palace also points to his love for his queen, for whose sake and for his own satisfaction he had got the inside of the palace so beautifully decorated.

But it is vain to flounder amid epithets ; the man who should describe the Taj must own genius equal to his who built it. Description halts between its mass and fineness. It makes you giddy to look up at it, yet it is so delicate that you feel that a brick would lay it in shivers at your feet. It is a rock temple and a Chinese casket together—a gaint gem.

Reference to the context : This extract has been taken from the Essay, "The City of Shah Jehan" by G. W. Steevens.

The Taj Mahal is such a beautiful place that it is not possible to describe. The man, who built the Taj, was a very able architect (معمار). A man, who wants to describe the beauty of the Taj, should be equally able in describing things. Though the Taj looks light and delicate, yet it is very stable (مضبوط).

THE END OF GENERAL GORDON

(*Lytton Strachey*)

This is taken from Litton Strachey's *Eminent Victorians*. Charles George Gordon, solider and mystic (1883-85), received a call from God while still a cadet at Woolwich which changed his whole outlook. He served in Crimea, and in the Chinese rebellion of 1863 he led his "Ever Victorious Army" with no other weapon than a cans. He

seemed to bear a charmed life. In 1877, he went out to the Soundan on behalf of the Egyptian Government, reduced the country to order, and put down slavery. But in 1884, rebellion again broke out in the Soudan. Mohammed Ibn Abdullah Ibn Sayyid Abdullah had proclaimed himself "Mahdi," or divinely appointed leader. He had exterminated the Egyptian armies sent against him, and established himself as *de facto* ruler. In 1894, General Gordon was sent by the British Government to put down the rebellion. Gordon's orders were very indefinite and Sir Evelyn Baring, the English representative at Khartoum, found it difficult to reconcile his views on the situation with Gordon's. When Gordon arrived Khartoum in 1884, he found that evacuation was impossible. He therefore, set himself to defend the place, hoping in vain that the Briti h Government would send a relief force. By September the situation was serious. He, therefore, sent Colonel Stewart in a small steamer up the Nile to bring help. But the steamer ran arround. Colonel Stewart and his companions were killed by the enemy and all their papers captured by the Mahdi. Now the doom of Khartoum was sealed. But Gordon remained serene and cheerful to the end. He had done his duty and submitted to the will of God Owing to the negligence of Mr. Gladstone's Government the relief force reached Khartoum on January 28. 1885 exactly two days after the city had fallen, Gordon and his heroic defenders had been put to the sword Mr. Gladstone's betrayal roused a great fury and he was swept out. Gordon the 'hero of heroes' died doing his duty His own resolution to suffer all things at the last pinch rather than betray his country's owner and his own, has won him an immortal name. There is no episode in Victorian history—not the charge of the Light Brigade, and Rorke's Drift, nor any other from the great gallery---which so went home to the heart of the people of his day.

Substance

The Mahdi came across some papers though which he learnt that the situtation was very critical. Accordingly, he was determined to intensify the siege. He assembled a large army and went to Khartoum. The situation in

Khartoum had gone from ot bad worse. The provisions were running short. Gordon expected relief at any moment. Day after day, the situation was becoming worse. Now, he sent a steamer Bordeen to Metemmah with information to the .officer commonding. A contingent of ten thousand British troops was ready to go to Khartoum, but was delayed for the Nile had sunk very low. It was due to such delay that the cortingant could set out on December 30th. General Gorden had informed the authorities that he could offer resistance by the 25th of December, however, he lingered on till January 26th. There were practically no provisions in the city and there was a state of famine. Hundreds were dying of hunger. Gorden kept up the spirits of the people. He was fighting hope against hope. He managed to spread false reports of help to encourage the people. The people become uneasy and it was almost impossible to continue the resistance.

While the men and women in Khartoum was starving, the relieving force was slowly drawing near. The relief contingent reached Metemmah on January 21st. Mahdi was alarmed by the march of the relief cortingent. He decided to hurry up matters, and carry Khartoum by surprise. He made an attack on a weak part of the fortifications with the result that the Arabs entered the city very easily.

Summary

The intensification of the Siege : The Mahdi came to know from papers captured from Colonel Stewart's steamer which had run around, that the situation was very critical in Khartoum. So he decided to intensify (تیز کرنا) the siege. Accordingly, he himself went to Khartoum with a fresh army.

The situation in Khartoum. In Khartoum provisions (سامان خورد و نوش) were running short rapidly (تیزی سے). Gordon calculated, on December 10th, that they would not last for more than a fortnight. Relief was daily expected, but no relieving force came. Gordon decided to

send information of their situation. Accordingly he sent *Bordeen,* one of the four steamers, on December 14th, to Metemmah with information to the officer in command there.

The Relieving expedition : Meanwhile a relieving force of 10,000 finest British troops was ready to set out for Khartoum. But at the last moment it was discovered (معلوم ہوا) that the force could not proceed through the Nile as the Nile had sunk too low for the flotillas (چھوٹے بحری بیڑے) So arrangements for land transport were now begun, and camels were collected and trained for the march. On account of these delays it was only on December 30th that the expedition (مہم) could set out.

Inside Khartoum : The last date of possible resistance (قوت مزاحمت) fixed by Gordon was December 25th, but he lingered (طول دینا) on till January 26th. Provisions had run short, and there was famine (قحط) in the city. Hundreds died of hunger daily. Gordon kept up the courage of the towns-people somehow. News were received of the expedition that had set out on December 30th. Sometimes Gordon circulated false reports of help in order to give hope to the towns-people. The people became daily restless (بے چین) and every day it became more difficult to continue the resistance.

The Progress of the expendition : All this time the relieving force was slowly drawing nearer. On January 17th and 19th there were two contested (فیصلہ کن) fights with the Arabs who apposed them, but the force was able to proceed (آگے بڑھنا). The force reached Matemmah on January 21st.

The fall of Khartoum: But the expedition was too slow in its progress. The Mahdi, learning of the arrival of the

force at Metemmah, decided to hurry up matters, and to carry Khartom assault (اچانک حملے سے). Accordingly, on 26th they delivered an attack an a weak part of the fortifications. The Arabs entered the city very easily.

The end of General Gordon : The attack was sudden and unexpected (غیر متوقع) Gordon has not yet decided what his attitude (رویہ) should be at the hour of death, but now there was no time to decide. The Arabs invaded (حملہ کرنا) his palace. There were conflicting (متضاد) reports about his end. One report is that as he came out of his room in white uniform, the Arabs paused (رکنا) for a moment and then attacked him. He made no show of resistance, but, like a saint, died with contempt (حقارت) for death. The other version (روایت) is that he died fighting bravely. His head was cut, and carried to the Mahdi.

The expedition reaches Khartoum : Meanwhile the relief force was on its way. It had reached Metemmah on January 21st. It set out 3 days later, on January 24th, up the river. Another delay of 24 hours was caused as the vessel struck on a rock. The expedition reached Khartoum on 28th two days after Khartoum had fallen.

Main Points

1. General Gordon had been besieged in Khartoum.

2. From some despatches sent by Gordon and intercepted by the Mehdi, the Mehdi came to know that the situation in Khartoum was critical.

3. Mehdi wanted to take advantage of the worsing conditions of Khartoum.

4. Gordon calculated on the 10th December that there was not fifteen days food in town. On the 14th he sent a steamer, *Bordeen*, with latest information, to the officer in command at Metemmah.

5. An expedition for relieving him had been arranged but at the last moment it faild because the Nile sank too low for the boats which were to carry the troops.

6. Arrangements for land transport were slow, and it was only on the 30th December that Sir Herbert Stewart began his march toward Metemmah. After two fierce fights in one of which Sir Herbert was killed, the force reached Metemmah on 21st January.

7. Meanwile things were desperate in Khartoum. Gordon brigered on till the 26th of January by encouraging the towns-people, sometimes ever by false reports.

8. When the Mehdi heard that an English relieving force had reached Metemmah he decided to carry Khartoum by attack.

9. On the 26th January the Mahdi's forces made an attack on a weak, neglected point of the rampart and entered the city successfully.

10. General Gordon was killed. There are conflicting reports about his death. Some say that he died without offering resistance, with perfect calm, others say that he died fighting.

11. The British force reached Khartoum on 28th January, two days late than fall of the city.

Notes and Explanations

Page 183. *The Mahdi*—according to Muslim belief a "Mahdi" will appear, before the Doomsday and rule the earth with equity. Many have claimed to be the Mahdi. The most recent and striking case being that of Mirza Ghulam Ahmad of Qadian. In 1891 Mohammad Abu Abdullah proclaimed (دعویٰ کیا) himself Ali Mahdi, killed Gordon and established an empire in eastern Sudan, which was finally overthrown by Kitchner at the battle of Omdurman in 1891. *Col. Stewart* he was sent by Gordon in a small steamer up the Nile to bring help; but the steamer ran around and Colonel Stewart and his companions were killed and their papers captured by the Mahdi. *When the*

contents............conclusion—the Mahdi came to know from the papers found in Col. Stewart's steamer that the situation in Khartoum was very serious. So he decided to put his full force in the siege. *The investment*—the siege. *Menacing*—threatening. *The expeditionary force had made no sign*—no reinforcements were received *Speculation*—selling off at a high price. *Catastrophe*—the end. *Postponed one catastrophe*—saved them from surrender. *Skirmishes*—petty, isolated battles. *Intermittent*(رک، رک کر)—at intervals. *Worn to a shadow*—greatly worried. *Ominous*—evil (بری). *Predicament* (نازک حالت)—unpleasant situation. *Dubious* (مشکوک)—of doubtful nature. *Relieving force*—army sent for helping Gordon. *Sir Evelyn Baring*—British Consul General in Egypt (1833–1907), during which time he brilliantly re-established the financial position of Egypt which had been ruined by the extravagances of the Khedive. He and Gordon were very different in temperament, and did not agree as to what ought to be done as regards the evacuation of Khartoum.

Psge 184. *Satirical fancies*—sarcastic remarks. *Perched*—seated uncomfortably on. *Eminence*—height. *And some of his ...hump*—Gordon did not like Baring very much. When he heard (wrongly the Baring was coming with the expendition he cut many jokes at the expense of Baring He imagined him as sitting with great difficulty on a camel. *Bumping his way up here*—coming to Khartoum somehow, very awkwardly. *Nemesis* fate. *Speculation*—(قیاس) thoughts, fancies, guesses. *Premonitory*—prophetic. *Rhapsodies*—emotional out bursts (رزمیہ). *Threw out*—dismissed the question. *Menace*—threat. *Disdain*—contempt (نفرت). *Explicit*—clear. *Decline*—refuse. *Garrison*—the besieged army in Khartoum. *In a precious rage*—very angry. *Holding out*—continuing to resist : refusing to surrender before the enemy. *Forcing their hands*—forcing them to continue the war against their will. Gordon thought that the Govt, was not willing to continue the war for long. *Adieu*—farewell.

On our last lege—weak, at the end of our resources. *Expedition*—relief force. *Pecuniarily*—as far as the question of money is concerned (پیسوں کے معاملے میں).

Page 185. *Elaborate*—at great length. *Preparations*—for the expedition. *Picked*—the best. *Infinite*—greatest possible. *Hazards*—chances (خطرات). *He had determined ....exploits*—if a small force were sent it may fail easily, and so no help may reach Gordon. So he decided to send such a large force that there should be no possibility of its failure. *In view of*—considering. *Mis calculated*—overlooked, (غلط اندازہ ہونا) thought wrongly of. *Flotillas*—fleet of boats (کشتیوں کا بیڑا). *Lavished*—spent. *Surmount*—go over. *Cataracts*—waterfalls, water rushing at great speed. *Indicating*—showing. *Stratis*—condition (حالت). *The river route was out of question*—they could not go by the river according to the original plan as the water and sunk too low for their flotillas. *Expedient*—way. *Elapsed* passed away. *Tenaciously*—firmly (مضبوطی سے). *Disputed*—opposed. *Desperate*—severe, serious. *Engagement*—battle, *Square*—formation of soldiers. *Hung in the balance*—was undecided. *Repulsed*—beaten back. *Casualties*—deaths. *Elapsed*—passed away. *Reconnoitring*—surveying.

Page 186. *Fallen*—surrendered. *Was two days late*—because the city had fallen two days ago. *Climps*—an idea. *Catastrophe*—ruin. *Populace*—people of the city. *Exhausted*—tired. *Fluctuation*—rise and fall. *Dauntless*—fearless (بے خوف). *The Governor General*—General Gordon. *Indefatigably*—(بغیر تھکان کے) without tiring. *Appotrioning*—distributing, measuring out. *Provisions*—rations (سامان خورد و نوش). *The high......mark*—the building was high and therefore easily distinguishable. It was also lighted brilliantly. Therefore the besiegers outside could easily single it out for firing at it with their cannon. *To stop them*—

the windows. *Sockets*—hollows in which to fix the candle, *Portioning out*—distributing, giving. *Every chance of obtaining supplies was cut out*—they had no hope of getting any provisions from outside now as the siege was very close. *Palm fibre*—bark of palm trees.

Page 187. *Devoured*—eaten eagerly. *Desperate*—they were desperate because they could get nothing to eat. *Fortifications*—walls. *Pieces of wood*—they had no strength left in them. *Corpses*—dead bodies (لاشیں). *Survivors*—those who yet lived. *Every morning...... suffering*—Gordon assured the towns-people daily that the very next day the English army sent to help them would arrive, and they would once more get plenty to eat. *Flickered up*—rose (امید پیدا ہوئی) *Hope flickered up again*—people once more began to hope that help would come now. *Contrivances*—tricks (تدابیر). *Hold out*—resist. *The rumour ...hold out*—Gordon had played all the tricks so that the besieged may have hope and may go on resisting. *Obvious*—clear. (واضح). *Admitted to his presence*—allowed to see him. *Divan*—long seat. *Fez*—a cap. *Make a good stand*—resist as best as you can.

Page 188. *Assault*—attack (حملہ). *When the English... assault*—originally it was the Mahdi's intention to go on with the siege till the city was forced to surrended for want of provisions. But when he heard that an English force had reached Metemmah, he decided to wait no longer and to attack, because he was afraid that this army may be able to, send supplies to Khartoum. *Recording*—going back, drawing back. *Rampart*—city wall. *Drumbled*—decayed (برباد ہونا). *Expans*—tract. *Lassitude*—weariness. *Morase*—the muddy tract, bog. *Breach*—the broken part of the wall. *Feebly manned*—having only a few men to defend it. *Troops*—soldiers. *Futile*—(بے سود) useless. *Swarmed into Khartoum*—entered Khartoum in large numbers. *At the supreme moment*—at the last moment when

he would be facing death. *Cellars* (زمین دوز کوٹھڑیاں) underground cells. *Misgivings*—doubts (مشکوک). *To maintain* the faith—to go on believing in Christianity and professing his faith till death. *Tortured*—giving pain. *Was it not his duty.........Mahdi's chains*—at times Gordon thought that he had no right to die thus in order to escape being captured by the Mahdi. He thought that it was his duty to go on living even in the Mahdi's captivity, to face all the torture and humiliation bravely and thus to show that his own religion was the true one. *Taking things out of God's hand*—he thought that by blowing up the palace he would be trying to escape what God had decreed for him. *Contingency*—emergency. (نازک وقت). *Collapse*—break down. *Assailants*—attackers.

Page 189. *Swarthy*—dark. *Jibbah's*—a long dress *surveying*—looking calmly at. *Antagonists*—enemies. *Transfixed*—pierced. *Hacked*—cut to pieces. (ٹکڑے ٹکڑے کرنا) *Chroniclers*—historians. *Unresisting disdain*—showing his contempt by not resisting at all. *Met his end*—died *Intrepidity*—fearlessness (بے خطر) *Forced his way*—he was able to cut his way through the enemy who assembled on the staircase, and to reach almost the bottom. *Succumbed ......against him*—he was over-powered because of the large number of enemies whom he had to fight. *Railed at him in savage mockery*—abused him in a savagely mocking way. *The trophy*—Gordon's head, which was a trophy to the Arabs, the most important thing that they could win from their enemy. *Fanatics*—(متعصب لوگ) persons filled with excessive religion. *At last the two fanatics had met face to face*—the Mahdi and Gordon were both of them fanatics—one a Muslim fanatic, the other a Christian one. They now met face to face as the head of Gordon was brought to the Madhi. *The blue eyes*—of Gordon.

Q. 2. Show the progress of the relievisg force to Khartoum, and explain how it arrived two days late.

Ans. It was the irony of fate that the relief force, which had been so anxiously expected at Khartoum, and which had to encounter so many difficulties on the way reached Khartoum just two days after its fall. It was a story of unexpected delays throughout. Had there been no such delays, the expedition would have reached in time, and Khartoum would not have fallen.

The first delay was caused by the failure of means of transport for the expedition. Lord Wolsley had collected a force of 10,000 finest British troops, and had arranged for transport by river. But it was discovered that the Nile had sunk so low that the boats could not proceed in it. So a new system of land transport was to be hit upon. Accordingly camels were now collected and trained for transport by land and this caused a delay of some weeks. It was, consequently, on December 30th that the expendition could set out, consisting, not of 10,000, but only 11,000 soldiers.

The force met stubborn resistance at the hands of Arabs. They had to fight two battles on January 17th and 19th, and over 259 men died. This reduced force reached Metemmah on January 21st.

Another delay of a day was caused here, but it was necessary as the country had to be reconnoitred first. It was on the 24th therefore, that the force proceeded in the steamer *Bordeen* up the river. Yet another delay of 23 hours was caused because the vessel struck on a rock. At last they reached Khartoum, but it had fallen two days back, on January 26th. The expedition was too late just by two days.

Q. 3. "But it is only fitting that the last moments of one whose whole life was passed in contradiction should be involved in mystery and doubt". What "mystery or doubt" attaches to the end of General Gordon?

Ans. We cannot be sure how Gordon died, because witnesses of the scene relate different stories. Two versions of his death are given. The first is that when the attack was made Gordon had time only to put on a white uniform and to take a pistol and a sword. He came out

of his palace and met the enemy on top of the staircase. The Arabs were led by four of the fiercest of Mahdi's derveshes. As he came out, a silence fell on the crowd, but soon the silence was broken. One of the Derveshes attacked him with a spear, but Gordon made no resistance. One by one many spears were plunged into his body, but Gordon was contemptuous to all these attacks. He was like one who is indifferent to death. He made no resistance. His attitude throughout was that of disdain and contempt. Thus, according to this report Gordon died like a saint.

The other report is altogether different. According to this report, Gordon died fighting bravely. He flew at the enemy fearlessly, and when his revolver was exhausted he fought with his sword. He fought so fiercely that he was able to cut his way through the crowd of enemies, and was able to reach the bottom of the staircase. But he was fighting against too heavy odds. The number of the enemy was too much for him. He died at last at the foot of the staircase.

Thus General Gordon's end is obscured in a mystery. There are still other stories of his death. His death will always remain wrapped in mystery.

Q. 3. What idea of General Gordon's character have you formed from the study of Lytton Straching (The End of General Gordon.

Ans. General Gordon was a great man of unusual courage. He proved equal to task when the odds were heavy against him. He and his army were besieged in Khartoum when they ran short of their provisions. Each day hundreds of men and women died of hunger. The provisions ran short on the 25th December, yet he put up resistance for another month. This was a great feat to hold on especially when he was not among his countrymen. It seems that he had the gift of the gab so that he could convince the people of the expected aid assistance.

General Gordon was a ture Christian, therefore, attached another meaning to his resistance. He looked at it as a contest between Christianity and Islam. It seemed

that he had a mission before him so that he died in a peaceful manner as if he were a saint.

General Gordon was a very brave person, when the bombardment was going on, he lighted many candles in his room. From military point of view, it was dangerous, but he did not care as if he was found of taking risks. Again, it shows that he had a dogged determination which gave him strength and courage in the hour of trial. Besides, he was a very resourceful person who exploited the difficult situation in his favour. He spread false news about the arrival of the relieving force which satisfied the people for the time being. Thus, General Gordon was a religious fanatic, fearless, brave and a resourceful fellow.

Explain the following passages with reference to their context.

At the same time he received the ominous news that five of his soldiers had deserted to the Mahdi. His Predicament was terrible; but he calculated, from a few dubious messages that had reached him, that the relieving force could not be very far away.

Ref :— These lines have been taken from "The End of General Gordon" written by Lytton Strachey.

Exp. In these lines the author states that George Gordon was facing a great difficulty. He was eagerly waiting for the relief force. The siege had continued for a long time. Some of his soldiers had died and others lossing their heats. Five of them had joined the camp of the Mahdi. He received a message that the relieving force would reach soon. But that message did not prove true.

2. For a moment, there was a deathly poose, while he stood in silence, surveying his antagonests.

Ref : These lines have been taken from "The end of General Gordon" written by Lytton Strachey.

Exp. The author states that The Mahdi's army attacked Khartoum and entered the city. Some of the Arab soldiers rushed into the palace of Gordon. They were led by four of the most cruel of Mahdi's followers. Gordon

met them at the top of staircase. For a moment, there was perfect silence. Gordon looked at his enemies silently. He was quite helpless.

3. Other witness told a very different story. The man whom they saw die was not a sacrit but a warrior. With intrepidity, with skill, with desperation, be flew at his enemies.

Ref: These lines have been taken from the essay. "The End of General Gordon" written by Lytton Strachey.

Exp. According to the author these are two stories about the death of General Gordon. According to one story, he mei his fate silently. But according to the other story he did not like a silent. He forced his enemy with full force. He fought like a great warrior. He attached the enemy like a howk and he died fighting bravely. His head was cut, and carried to the Mahdi.

اُردُو ترجمہ

اے بُک آف انگلش پروز

مُرتّبہ

ایچ - جی - رالنسن ، سی، آئی، ای

برائے پنجاب یونیورسٹی

ترجمہ

پروفیسر اصغر علی قریشی ایم ۔ اے - بی - ٹی

قیمت چھ روپے

ناشران

ایم جہانگیر اینڈ کمپنی (رجسٹرڈ)

اُردُو بازار - لاہور - ۲

ترتیب

بینک برن کی لڑائی

ایڈورڈ اوّل ایک بہادر اور عقلمند بادشاہ تھا۔ موت نے اُسے زیادہ مہلت نہ دی اور وہ جلدی ہی مر گیا۔ اگر وہ زیادہ دیر تک زندہ رہتا تو وہ تمام سکاٹ لینڈ کو فتح کرتا اور رابرٹ بروس کو دوبارہ ملک فتح کرنے کا موقع بھی نہ دیتا۔ اس کی وفات کے بعد اس کا لڑکا ایڈورڈ دوئم تخت نشین ہُوا۔ وہ بڑا نکما اور بیوقوف شہزادہ تھا۔ اس کی کمزوری کی وجہ سے رابرٹ بروس نے سکاٹ لینڈ کا بیشتر حصّہ انگریزوں سے چھین لیا۔ انگریزوں کے قبضے میں صرف ایک اہم شہر سٹرلنگ رہ گیا تھا اور سکاٹ لینڈ کی فوج اس پر بھی قبضہ کرنے والی تھی وہاں کے گورنر نے ایڈورڈ دوئم کو اس امر کی اطلاع دی۔ چنانچہ ایڈورڈ دوئم نے ایک لاکھ فوج اکٹھی کر لی اور دشمن سے لڑنے کے لیے چل پڑا۔

رابرٹ بروس نے بھی اپنی فوجیں اکٹھی کیں اور ان کی تعداد تیس ہزار سے زائد نہ تھی۔ انگریزوں کی فوج بروس کی فوج کی نسبت بہتر سازوسامان سے لیس تھی۔ لیکن رابرٹ بروس کی فوج زیادہ بہادر اور جاں نثار تھی اور اس کے اور اس کے جرنیل تجربہ کار تھے۔ رابرٹ بروس اپنی فوج کو سٹرلنگ کے قریب لایا اور شہر کے قریب خیمہ زن ہُوا وہ انگریزوں کی فوج کی برتری اور اُن کے سامانِ جنگ سے باخبر تھا۔ وہ خود بھی ایک تجربہ کار جرنیل تھا اور وہ جانتا تھا کہ انگلستان کی فوج کو شکست دینا مشکل ہی نہیں بلکہ محال ہے۔ اس لیے اس نے حکمتِ عملی سے کام لیا۔ اپنی فوج کو سخت اور خشک زمین پر لے آیا اور انگریز فوج کے لیے دلدلی علاقہ چھوڑ دیا۔ اس نے دلدلی زمین میں گڑھے کھدوا کر ان کو جھاڑیوں سے بھرا اور گھاس پھوس سے ڈھانپ دیا

تاکہ انگریز فوج کے گھوڑے ان میں دھنس جائیں۔ ساتھ ہی اس نے اپنی فوج کو ایک پہاڑی کے پیچھے چھپنے کا حکم دیا۔

۲۳ر جون کو دونوں فوجوں کے درمیان لڑائی شروع ہوئی۔ رابرٹ بروس اپنی فوج کا جائزہ لے رہا تھا۔ اسی دوران ایک انگریز سپاہی اپنے گھوڑے پر اس ارادے سے دوڑتا ہوا آیا کہ وہ اپنی برچھی سے رابرٹ بروس کا خاتمہ کرے۔ رابرٹ بروس نے اس کو اپنے قریب آنے کا موقع دیا اور پیشتر اس کے کہ وہ بروس پر وار کرتا۔ بروس نے نہایت پھرتی سے اپنے گھوڑے کو ایک طرف کیا اور اس سپاہی پر اتنا شدید حملہ کر دیا کہ وہ فوراً موت کی آغوش میں سو گیا۔

اگلے دن لڑائی پورے زور و شور سے شروع ہوئی۔ انگریز تیر اندازوں نے بہت سے سکاٹ سپاہیوں کو موت کے گھاٹ اتارا۔ صورتِ حال دیکھ کر رابرٹ نے اپنی فوج کو حکم دیا کہ وہ دشمن کی صفوں میں گھس جائے اور دست بدست لڑائی لڑے۔ چنانچہ سکاٹ سپاہیوں نے انگریز فوج کی بہت بڑی تعداد کا خاتمہ کر دیا۔ انگریزوں کی رسالہ فوج اپنے نیزہ برداروں کی مدد کے لیے آگے بڑھی لیکن ان کے گھوڑے گڑھوں میں پھنس گئے اور انگریزی فوج میں افراتفری پھیل گئی۔ اس کے ساتھ ہی پہاڑوں کے پیچھے چھپی ہوئی فوج بھی میدان میں کود پڑی۔ انگریزوں نے سمجھا کہ سکاٹ لینڈ کی تازہ کمک آ گئی ہے۔ جس وجہ سے ان کے حوصلے اور بھی پست ہو گئے۔ ایڈورڈ دوئم بصد مشکل جان بچا کر انگلینڈ بھاگ گیا اور سکاٹ لینڈ نے اپنے عظیم راہنما بروس کی قیادت میں آزادی حاصل کی۔

سیر و سیاحت

ولیم ہیزلٹ کے نزدیک سیر و سیاحت ایک بہترین مشغلہ ہے۔ لیکن وہ تن تنہا سفر کرنا بہت پسند کرتا ہے۔ کیونکہ اس کے نزدیک سیر و سیاحت کی اصل روح آزادی ہے اور کسی بھی شریکِ سفر کی وجہ سے یہ آزادی قائم نہیں رہ سکتی۔ تنہا انسان مناظر کے بارے میں بہت کچھ سوچ سکتا ہے اور ان سے بہت لطف اندوز ہو سکتا ہے آسمان صاف ہو اور ہری بھری گھاس پر سورج چمک رہا ہو تو ہیزلٹ اس سے بہت ہی لطف اٹھاتا ہے۔ وہ خوشی سے ہنستا، کھیلتا اور بھاگتا ہے اور اپنی مرضی کے مطابق سیر و تفریح کرتا ہے۔ لیکن اگر کوئی ساتھی ہو تو مسافت بے کیف ہو کر رہ جاتی ہے وہ مناظرِ قدرت میں کبھی بھی ساتھی کے ساتھ بحث و تحیص کو ہرگز پسند نہیں کرتا اس کے نزدیک سفر اور گفتگو دو متضاد چیزیں ہیں۔

مناظرِ قدرت آسمان پر بکھری ہوئی بدلیاں ہیزلٹ کو ناقابلِ بیان مسرت عطا کرتی ہیں اور وہ شہری ماحول اور دنیاوی مصائب و آلام کو چند لمحات کے لیے بھول جاتا ہے۔

ہیزلٹ سیر و سیاحت کے دوران صرف چند حالتوں میں ساتھی کی ضرورت محسوس کرتا ہے اول جب وہ کھنڈرات یا کتبے وغیرہ دیکھنے جاتے۔ کیونکہ اس صورت میں وہ ساتھی کے ساتھ نئی چیزوں پر تبصرہ کر سکتا ہے اور اس طرح خوشی حاصل کر سکتا ہے۔ یہی وجہ ہے کہ وہ آکسفورڈ کے اس سفر کو ہمیشہ یاد کرتا ہے جو اس نے چارلس اور میری لیمب کے ساتھ کیا تھا۔

ہیزلٹ سفر کے دوران اس وقت بھی ساتھی کو پسند کرتا ہے جب کوئی انگلینڈ، مصر اور روم کی پرانی تعمیرات دیکھنے جائے۔ اُس کے

نزدیک کسی غیر ملک کی سیر و سیاحت کے دوران بھی کسی ساتھی کا ہمراہ ہونا لازمی ہے تاکہ وہ اپنی زبان میں ایک دوسرے سے گفتگو کر سکے اور اس طرح سفر کو پُر مسرّت اور خوش کن بنا سکے۔

عظیم شاعر

کارلائل کا کہنا ہے کہ اٹلی کے مشہور شاعر دانتے نے اپنی شاعری میں قرونِ وسطیٰ کے لوگوں کی مذہبی زندگی کے گیت گائے ہیں۔ لیکن اس کے برعکس شیکسپیئر نے یورپ کی مادی زندگی کو اپنا موضوع بنایا ہے۔ دانتے ایک روحانی شاعر ہے اور شیکسپیئر کی مثال ایک سورج کی ہے۔ جو بلا امتیاز دنیا کو روشنی پہنچاتا ہے۔ شیکسپیئر ایک حادثاتی شاعر اور ڈرامہ نگار ہے۔ اگر ایک انگریز زمیندار سر تھامس لیوس۔ شیکسپیئر کے خلاف ہرن چرانے کا مقدمہ نہ چلاتا تو شیکسپیئر کا وجود باقی نہ رہتا۔ اس مقدمے کی وجہ سے اُس نے اپنے گاؤں کو چھوڑ دیا۔ اور لندن میں سکونت اختیار کی اور اس کی صلاحیتیں اُجاگر ہوئیں۔ دانتے نے انگریزوں کے مذہب اور عقیدے کو پیش کیا۔ لیکن شیکسپیئر نے یورپ کی عملی زندگی کے بارے میں لکھا۔ دراصل شیکسپیئر انگریزوں کے لیے اللہ تعالیٰ کا ایک بے بہا عطیہ ہے۔

کارلائل اس کی تعریف کرنے میں حق بجانب ہے۔ شیکسپیئر کا تخیّل بہت بلند تھا۔ اور اس کی نگاہ نہایت عمیق تھی۔ وہ بیکن سے بدرجہا بہتر ہے وہ کردار کی عکاسی انوکھے انداز میں کرتا ہے اور اپنے ادب میں کائنات کو پیش کرتا ہے۔ اگر اس کا کوئی ہم پلہ ہو سکتا ہے تو وہ صرف گوئٹے ہے۔ اس میں وہ بصیرت بدرجہ اتم

موجود تھی جو ایک عظیم شاعر میں ہونی چاہیے۔ اس کی شاعری حقیقت پر مبنی ہے وہ قدرت کی آواز ہے۔ اس کی حقیقت اس کے ڈراموں سے اخذ کرنا مشکل ہے کیونکہ وہ غیر جانب دار انداز سے لکھے گئے ہیں اور ان میں تصنع اور بناوٹ نام کو نہیں ہے۔ اس کے ڈراموں میں ہنسی تو ہے لیکن نفرت کا جذبہ بالکل مفقود ہے۔

کارلائل شیکسپیئر کو اپنے انداز کا پیغمبر تصور کرتا ہے۔ وہ انگریزوں کا ایک بہت بڑا سرمایہ ہے۔ اگر انگریزوں سے کہا جائے کہ شیکسپیئر اور ہندوستان کی حکومت میں سے وہ کون سی چیز کو چھوڑنا پسند کریں گے تو وہ یقیناً یہی جواب دیں گے کہ وہ ہندوستان کو چھوڑ دیں گے۔ شیکسپیئر کا کلام دنیا بھر کے بکھرے ہوئے انگریزوں کو متحد کرنے کی ایک آواز ہے۔ یہ انگلینڈ کی خوش قسمتی ہے کہ اس نے شیکسپیئر جیسا عظیم شاعر پیدا کیا ×

لنڈن ڈری کا محاصرہ

شمالی آئرلینڈ کی ایک بندرگاہ لنڈن ڈری کا محاصرہ فرانس کے بادشاہ جیمز دوم کے حامی کیتھولک مذہب کے لوگوں نے کیا۔ اس شہر کی آبادی پروٹسٹنٹ لوگوں پر مشتمل تھی۔ جب اس محاصرے کی اطلاع بادشاہ ولیم کو ملی تو اس نے کرک کو محصورین کی امداد کے لیے بھیجا۔ لیکن کرک کو لنڈن ڈری جانے کا حوصلہ نہ ہوا۔ اور وہ کئی دن تک ان کی امداد نہ کر سکا۔ وہ دور سے ہی حالات کا جائزہ لیتا رہا۔ جب فرانسیسی فوجوں کو کرک کی آمد کی اطلاع ملی تو انہوں نے روزن کو اپنا کمانڈر انچیف مقرر کیا۔ وہ بہت

ظالم اور جابر شخص تھا۔ اُس نے لنڈن ڈری کے لوگوں کو ڈرانا دھمکانا شروع کیا۔ اور اعلان کیا کہ اگر پروٹسٹنٹ ہار نہ مانیں تو وہ انہیں گرفتار کر کے بھوکوں مارے گا۔ اُس نے اپنے اعلان پر عمل در آمد بھی شروع کیا اور ہزاروں شہریوں کو گرفتار کیا۔ اس نے ان لوگوں کو بھی فاقہ کشی پر مجبور کیا۔ جنہیں جیمز دوم نے بخش دیا تھا۔ اس کے ظلم میں روز بروز اضافہ ہوتا گیا۔ شہر میں شدید قحط پھیل گیا۔ ہزاروں لوگ فاقوں سے مر گئے۔ لوگوں نے بیلوں اور کتوں کو کھانا شروع کیا۔ جس وجہ سے بیماریاں عام پھیل گئیں۔ جب اس ظلم وستم کی اطلاع جیمز کو ملی تو اس نے روزن کو واپس بلایا اور اس کی جگہ دوبارہ ہملٹن کو کمانڈر انچیف بنا دیا۔ اس نے کئی بار پروٹسٹنٹس سے گفت وشنید کی کوشش کی لیکن ناکام رہا۔

ادھر کئی دن کے بعد کرک کو آخر کار دو جہازوں کے کپتانوں نے مجبور کیا کہ وہ لنڈن ڈری کے لوگوں کو بچائے۔ چنانچہ بڑی مشکل سے دو جہاز کرک کی رہنمائی میں لنڈن ڈری پہنچے ان میں خورد ونوش کا بے شمار ذخیرہ موجود تھا۔ جو لوگوں میں تقسیم کر دیا گیا۔ دشمن کی سکیم ناکام ہو گئی اور شہر کا محاصرہ اٹھا لیا گیا۔ محاصرہ کے اٹھنے کے بعد شہر کے لوگوں نے کرک کو اپنا گورنر بنا لیا۔ گو وہ اچھا آدمی نہ تھا لیکن لوگوں نے اس کی برائیوں کو نظر انداز کر کے اس کو یہ اعزاز بخشا۔

آدھی رات کی مہم

جارج بارو اپنے ساتھی اینٹونیو کے ساتھ اسٹورگا سے ولافرانکا جانے کے لیے شام کے وقت روانہ ہوئے۔ رات تاریک تھی اور راستہ کٹھن تھا چنانچہ انہوں نے راستے میں ہی رات بسر کرنے کا ارادہ کیا۔ وہ ایک گاؤں میں

گئے اور ایک سرائے میں داخل ہوئے۔ لیکن انہیں اس سرائے میں رہنے کی اجازت نہ ملی۔ چنانچہ انہیں سفر جاری رکھنا پڑا۔ ان کے گھوڑے بہت زیادہ تھک گئے تھے۔ راستے میں بارو کا ساتھی پیچھے رہ گیا۔ بارو بھی گھوڑے کی لگام تھامے جا رہا تھا کہ اُسے یُوں محسوس ہوا کہ سڑک پر بہت سے لوگ بھاری بوجھ اٹھائے آہستہ آہستہ چل رہے ہیں۔ وہ یہ نہیں کہہ سکتا کہ یہ اس کا وہم تھا یا واقعی لوگ تھے۔ بہرحال اس نے اپنا سفر جاری رکھا حتّٰی کہ وہ منزلِ مقصود پر پہنچ گیا۔ اس کا ساتھی بھی اُس کے ساتھ آملا۔ وہ دونوں ایک سرائے کے دروازے پر گئے۔ بارو نے دروازے پر دستک دی۔ اندر ایک بڑھیا تھی پہلے تو اس نے کوئی جواب نہ دیا لیکن وہ آواز پہچان گئی اور بارو اور اس کے ساتھی کو اندر آنے کی اجازت دی۔ کیونکہ وہ جانتی تھی کہ بارو ایک جرمن گھڑی ساز ہے اور اس کا اپنا گھڑیال بھی خراب اور قابلِ مرمّت ہے *

ہمارا ڈابن

ڈابن ایک غریب پنساری کا بیٹا تھا۔ وہ اپنے سکول میں نکمّا، کُند ذہن اور خاموش ترین لڑکا تصوّر ہوتا تھا۔ اس کی شکل وشباہت بھی بہت بھدّی تھی۔ سکول کے لڑکے اس کا مذاق اڑاتے تھے اور اُسے طرح طرح کے ناموں سے پکارتے تھے۔ ایک دن روس برن نامی ایک لڑکے نے ڈابن کے باپ کی گھوڑا گاڑی کو سکول میں دیکھ لیا۔ اس نے یہ افواہ اُڑائی کہ ڈابن کا باپ اس کی فیس جنس کی صورت میں ادا کرتا ہے۔ اس پر ڈابن کا اور مذاق اُڑنے لگا۔ ڈابن کو لاطینی گرائمر کے اصول کبھی یاد نہ ہوتے جس کی وجہ سے اس کو اگلی جماعت میں ترقی نہ دی گئی *

اس سکول میں ایک اور لڑکا پڑھتا تھا جس کا نام کف تھا۔ یہ لڑکا بہت ہی ذہین اور طاقتور تھا۔ اس سے سب بچے ڈرتے تھے اور وہ اس کا ہر کام کرتے تھے۔ وہ شراب بھی پیتا تھا اور شہر کے لڑکوں سے لڑا بھی کرتا تھا۔ تمام لڑکے اس کے زیرِ اثر تھے اور وہ ان پر رعب بھی جماتا تھا۔ وہ ڈابن سے بہت نفرت کرتا تھا۔ ایک دن ڈابن اپنی والدہ کو خط لکھ رہا تھا کہ کف ادھر سے گزرا اور اس کو خط بند کر کے مٹھائی لانے کا حکم دیا۔ ڈابن نے انکار کیا۔ اس پر کف نہایت غضب ناک ہوا اور اس سے خط چھین لیا۔ اس پر دونوں میں زبردست لڑائی ہوئی۔ ڈابن نے کف کو دھمکی دی کہ اگر وہ خط واپس نہ دے گا تو وہ اسے مارے گا۔ کف غصے کو پی کر چلا گیا۔

اس واقعہ کے کچھ عرصہ بعد۔ ڈابن کھیل کے میدان میں ایک کتاب پڑھ رہا تھا۔ اچانک اس نے دیکھا کہ کف روس برن کو پیٹ رہا ہے۔ گو روس برن نے ڈابن کے متعلق بات مشہور کر دی تھی لیکن وہ یہ برداشت نہ کر سکا کہ ایک بڑا اور ہٹا کٹا لڑکا چھوٹے بچے کو اس طرح پیٹے۔ اس نے کتاب ایک طرف رکھ دی اور کف کو للکارا کہ وہ فوراً روس برن کو مارنا بند کر دے ورنہ وہ اسے خوب مزہ چکھائے گا۔ کف کو یہ مداخلت بہت بری لگی۔ چنانچہ اس نے ڈابن کو کشتی لڑنے کا چیلنج کیا۔

سکول بند ہونے کے بعد ڈابن اور کف کا مقابلہ ہوا۔ سکول کے تمام لڑکے کف کی حمایت میں نعرے لگا رہے تھے۔ کف نے ڈابن کو تین دفعہ گرا دیا۔ روس برن نے ڈابن کو مشورہ دیا کہ وہ اپنی شکست تسلیم کر لے لیکن اس نے یہ فیصلہ تسلیم نہ کیا اور فیصلہ کیا کہ وہ کف پر جارحانہ حملہ کرے گا اور اس نے کف پر اپنے بائیں ہاتھ سے ایک زبردست ضرب لگائی اور وہ گر پڑا۔ یہاں تک

کے تیرہویں راؤنڈ تک وہ مار کھاتا ہی رہا۔ اور ڈربن کو فتح حاصل ہوئی۔ اب لڑکے ڈابن کے حق میں نعرے لگا رہے تھے۔ سکول کا ہیڈ ماسٹر اُدھر آنکلا۔ اُس نے ڈابن کو کوڑے لگانے کی سزا دی۔ لیکن کف نے اپنی غلطی کا اعتراف کیا۔ اس طرح ڈابن نہ صرف سزا سے بچ گیا بلکہ سب بچوں میں اُس کی عزت بڑھ گئی اور اس اعتراف سے اس کی نظروں میں کف کی عزت بڑھ گئی۔ اور وہ بہترین دوست بنے۔ جس کا نتیجہ یہ نکلا کہ ڈابن دل لگا کر پڑھنے لگا۔ اُس نے اپنی تعلیمی کمی کو پورا کیا اور اس کا شمار سکول کے ہوشیار طالب علموں میں ہونے لگا۔

واحد راستہ

چارلس ڈارنے جیل کی کوٹھڑی میں دیگر اکاون ساتھیوں کے ساتھ قید تھا۔ ان سب کو دوسرے دن صبح پھانسی پر لٹکانا تھا۔ ان میں امیر، غریب، مرد اور عورتیں شامل تھیں۔ ان کے بچنے کی کوئی صورت باقی نہ تھی۔ ڈارنے اپنی بیوی اور بچوں کی یاد میں نہایت اداس تھا۔ وہ سوچ رہا تھا کہ اُس کے بچے ہمیشہ کے لیے اُس سے جُدا ہو جائیں گے۔ جوں جوں پھانسی کا وقت قریب آتا گیا ڈارنے کی اُداسی بڑھتی گئی۔ جب گھڑی نے رات کا ایک بجایا تو اُس نے کمرے کے باہر کسی کے آنے کی آہٹ سُنی۔ اُس نے کوٹھڑی کا دروازہ کھولا اور جو شخص کمرے میں داخل ہوا اس کا نام سڈنی کارٹن تھا جو ڈارنے کی بیوی کی التجا پر جیل میں اس کی جان بچانے کی خاطر آیا تھا۔ سڈنی نے ڈارنے سے کہا کہ وہ فوراً اس کے ساتھ اپنے کپڑے تبدیل کرے۔ کپڑے بدلنے کے بعد کارٹن نے ڈارنے کو ایک خط لکھنے کے لیے کہا۔ خط لکھنے کے دوران ہی

سڈنی نے کوئی بے ہوش کرنے والی دوائی ڈارنے کو سونگھا دی اور وہ بے ہوش ہو گیا پھر اُس نے باہر سے ایک آدمی کو بلایا اور اُسے کہا کہ اس کا ملاقاتی غم کی وجہ سے بے ہوش ہو گیا ہے۔ اس لیے اسے باہر گاڑی میں پہنچا دے۔

کارٹن اکیلا کوٹھڑی میں موت کا انتظار کر رہا تھا۔ دو بجے کے قریب جیل کا داروغہ آیا اور اس کو اپنے ساتھ چلنے کو کہا۔ وہ اُسے ایک بڑے کمرے میں لے گیا جہاں دوسرے قیدی بھی تھے۔ کارٹن ایک کونے میں کھڑا ہو گیا۔ ایک شخص اُس سے بغلگیر ہوا۔ کارٹن گھبرا گیا کہ کہیں اس کا راز فاش نہ ہو جائے لیکن وہ آدمی فوراً ہی آگے چلا گیا۔ اس کے بعد ایک عورت اس کے پاس آئی اور باتیں کرنے لگی۔ وہ یہ سمجھی کہ یہ ڈارنے ہے۔ وہ ڈارنے کو سمجھا رہی تھی کہ وہ موت سے نہیں ڈرتی۔ ساتھ ہی اسے یہ درخواست بھی کی کہ اگر انہیں پھانسی کے لیے اکٹھے لے جایا گیا تو وہ اس کا ہاتھ تھامے تاکہ اس میں کچھ ہمت ہو۔

جب اس کو معلوم ہوا کہ وہ ڈارنے نہیں بلکہ کارٹن ہے جس نے ڈارنے کی بیوی بچوں کی خاطر اپنی جان کی قربانی دی ہے تو اس کے دل کو کافی تقویت پہنچی۔ دونوں کارٹن اور اس لڑکی کو اکٹھے تختۂ دار کی طرف لیجایا گیا۔ وہ ایک دوسرے کا ہاتھ تھامے تھے۔ اس لڑکی نے کارٹن کا شکریہ ادا کیا کہ اُس نے اپنی باتوں سے اس کی کافی ڈھارس بندھائی۔ پہلے لڑکی کو پھانسی پر لٹکایا گیا اور بعد میں کارٹن کو۔ جب لوگ لاشیں شناخت کرنے کے لیئے آئے تو انہوں نے دیکھا کہ کارٹن کا چہرہ بہت مطمئن تھا کیونکہ اُس نے ایک دوست کی خاطر عظیم قربانی دی تھی ۔

اٹینزوِل کے اِنتخابات

اٹینزوِل میں انتخابات کی تیاریاں زوروں پر تھیں۔ شہر میں ہر طرف خوب چہل پہل تھی۔ فریقین میں جھڑپیں بھی ہو رہی تھیں۔ اس انتخاب میں مسٹر پک وک مسٹر سلمبکی کا حامی تھا اور ویلر مسٹر پک وک کا ملازم تھا۔ ویلر اپنے مالک پک وک کے پاس گیا اور اس کو بتایا کہ قدامت پسند پارٹی کے امیدوار کے حامی آرمز ٹاؤن میں اکٹھے ہو رہے ہیں۔ مسٹر پک وک نے ان لوگوں کو ہشاش بشاش دیکھا اس پر ویلر نے کہا کہ وہ یقیناً تازہ دم ہے۔ کیونکہ شراب کی مدہوشی دُور کرنے کے لیے ان پر پانی پھینکا گیا ہے۔ اور انہیں پانی کے نل کے نیچے بٹھایا گیا ہے۔

پک وک نے اس بات پر تعجب کا اظہار کیا۔ اس پر ویلر نے کہا یہ واقعہ ان واقعات کے مطابق کچھ بھی نہیں تھا جو کبھی انتخابات میں ہُوا کرتے تھے۔ ایک پارٹی نے ووٹروں کو شراب اور پانی میں نشہ آور دوا ملانے کے لیے رشوت دی تھی۔ اسی طرح ویلر کے باپ کو جو اِن دنوں کوچوان تھا ایک پارٹی نے ووٹروں کو انتخاب کی جگہ پہنچانے پر مامور کیا۔ مخالف پارٹی نے اس کو رشوت دی تاکہ وہ ووٹروں کو انتخاب بورڈ پر پہنچانے کی بجائے نہر میں پھینک دے۔ اس نے ایسا ہی کیا اور اس طرح ایک شخص دریا برد ہو گیا۔

اِس انتخاب میں دو پارٹیاں تھیں۔ سیمول سلمبکی کی پارٹی بلیوز کہلاتی تھی۔ ان کے بیج اور جھنڈے نیلے تھے۔ دُوسری پارٹی جو ہورشیو فزکن کی حامی تھی ان کو بف کہتے تھے۔ ان کے بیج اور جھنڈے زرد رنگ کے تھے۔ دونوں پارٹیوں نے جلوس نکالے جن کی ایک جگہ مڈبھیڑ ہوئی۔ اور ان کے

درمیان ایک گھنٹے تک لڑائی جاری رہی۔ دونوں امیدواروں کے ایجنٹ اپنے اہلکاروں
کو سمجھا رہے تھے کہ کس طرح ووٹروں کی حمایت حاصل کی جاتی ہے اور کس
طرح ووٹ حاصل کیے جاتے ہیں۔ مسٹر فرگن کے حامیوں نے مسٹر پک وک
کو اسی دوران خوب مارا پیٹا۔ مسٹر پک وک کے حامیوں میں سے ایک نے
اُس کو بتایا کہ مسز پاٹ بھی وہاں تھی۔ چنانچہ اس نے اس کا ہاتھ چوما جس پر
فرگن کے حامیوں نے اس کو بدمعاش اور ذلیل کہا۔

شہر کا میئر افسر انتخاب تھا۔ وہ انتخاب کے سلسلے میں تقریر کر رہا تھا
کہ سامعین میں سے ایک نے ان کی تقریر میں مداخلت کی۔ اسی طرح جب
امیدواروں کے حامیوں نے تقریریں شروع کیں تو بار بار شور و غوغا ہوتا رہا۔
اور ایک دوسرے کی تقریر میں مداخلت ہوتی رہی۔ جب مسٹر فرگن جو
خود امیدوار تھے تقریر کرنے اُٹھے تو سلمبکی کے حامیوں نے باجا بجانا
شروع کر دیا اسی طرح جب سلمبکی کی باری آئی تو مخالف پارٹی نے بھی
مداخلت کی۔ اس طرح زبردست لڑائی ہوئی اور سلمبکی نے فرگن کو لڑائی
کی دعوت دی۔ آخر میئر نے ان دونوں کو سزا کی دھمکی دی اس طرح انہیں
باہم لڑائی سے باز رکھا۔ دونوں امیدواروں نے تقریریں کیں۔ ووٹروں
کی تواضع شراب سے کی گئی۔ کئی لوگ مدہوش ہو کر سڑکوں پر لیٹ گئے۔
کچھ لوگوں نے ووٹ ہی نہیں دیا۔ سلمبکی کے پولنگ ایجنٹ نے انہیں اس
بات پر آمادہ کیا کہ وہ ان کے حق میں ووٹ دیں۔ انہوں نے سلمبکی کے حق
میں ووٹ دیئے۔ چنانچہ وہ کامیاب ہو گیا اور پارلیمنٹ کا ممبر منتخب
ہوا +

این بولین کی رسمِ تاجپوشی

یہ ۳۱ مئی ۱۵۳۳ء کا واقعہ ہے جب کہ این بولین کی رسمِ تاجپوشی کا دن تھا۔ پورے لندن کو سجایا گیا تھا۔ سڑکوں کو آئینے کی طرح صاف کیا گیا تھا۔ صبح کے وقت جب لوگ نیند سے اُٹھے تو اُنہوں نے ہر طرف عجیب کیفیت دیکھی۔ سپاہی لوگوں کو منظّم کرنے کے لیے پہرہ دے رہے تھے۔ بازاروں کو خوبصورتی سے سجایا گیا تھا۔ تمام انتظامات مکمل ہونے کے بعد شاہی جلوس ٹاور آف لندن سے توپوں کی گن گرج میں منظّم طریقے سے روانہ ہُوا۔ سب سے آگے فرانس کا سفیر اور اُس کے ساتھی تھے۔ ان کے بعد انگلستان کے امراء دو دو کی قطار میں تھے۔ ان کے پیچھے پادری جا رہے تھے یہ سب لوگ شوخ لباس میں ملبوس تھے۔ ان کے بعد لندن کے لارڈ میئر اور انگلینڈ کے مارشل روانہ ہُوئے۔ محل کے افسران بھی ان کے ساتھ تھے۔

ہزاروں لوگ جلوس دیکھنے کے منتظر تھے۔ جلوس نہایت پُر رونق اور شاندار تھا۔ لیکن لوگوں کی نگاہ کسی اور چیز کی منتظر تھی۔ یہ ایک سفید رتھ تھی جس پر ملکہ سوار تھی۔ ملکہ نے سفید ریشمی لباس پہن رکھا تھا۔ اس کے سر پر ایک چھوٹا سا تاج تھا جس میں ہیرے اور جواہرات جڑے ہُوئے تھے۔ ملکہ نہایت خوبصورت دکھائی دے رہی تھی۔ اسے اپنے مستقبل کے بارے میں کچھ معلوم نہ تھا۔ وہ یہ بھی نہیں جانتی تھی کہ بڑا بن جانا خطرناک بھی ہُوا کرتا ہے۔ خاص کر اس دَور میں جبکہ وہ تخت پر بیٹھی۔ اسے یہ وہم و گمان بھی نہ تھا کہ صرف تین سال کے قلیل عرصے کے بعد وہ انہی سڑکوں پر پھر گزرے گی۔

لیکن خوش اور شادمان نہیں بلکہ ایک مجرم اور افسردہ شکل وصورت میں جو موت کے آغوش میں جا رہی ہو۔ ملکہ کی سواری کے پیچھے شاہی محافظ تھے۔ جلوس جس سڑک سے گزرتا لوگ محبّت سے اس کا استقبال کرتے۔ ہر پیشہ کے لوگ استقبال میں پیش پیش تھے۔ تمام دن ملک کے تمام فوّاروں میں شراب رواں رہی اور گرجوں میں مسلسل گھنٹیاں بجتی رہیں۔ شاہی جلوس مختلف سڑکوں سے گزر کر ولیسٹ سنٹر ہال پہنچا۔ وہاں جا کر جلوس ختم ہوا اور ملکہ نے ولیسٹ سنٹر محل میں ہی رات گزاری۔ دوسرے دن صبح وہ ہال کمرے میں آئی۔ جہاں لارڈ میئر اور ممبرانِ کونسل موجود تھے۔ ملکہ کو ایک کرسی پر بٹھایا گیا اور اُس کے سر پہ تاج رکھا گیا اور اس کا انگلستان کی ملکہ بننے کا اعلان کیا گیا۔

این بولین اس وقت حکومت کے نشے میں مست تھی۔ وہ ذرا بھی عقلمند نہ تھی اگر اس میں ذرا بھی عقل ہوتی تو وہ اس وقت اپنا سر بچا لیتی کیونکہ وہ ایک ظالم تھی۔ اس کے عشق میں گرفتار ہو کر ہنری ہشتم نے کیتھرائن کو طلاق دی اور اس کے ساتھ شادی کر لی تھی۔ حکومت کے نشے میں اسے کیتھرائن کا ذرا خیال نہ آیا ⁘

ایمیس نے تلوار سمندر میں کیسے پھینکی

ایمیس اپنے بھائی کا انتقام لینے کے لیے سولہ دن تک ڈون گزمان کا تعاقب کرتا رہا لیکن اس تک نہ پہنچ سکا۔ سولھویں دن گزمان کے جہاز پر اس کی نگاہ گئی۔ موسم بہت خراب تھا۔ رات بھر طوفان رہا اور دن کو بھی دھند چھائی ہوئی تھی۔ یہی وجہ تھی کہ اسپین کا جہاز ساکن ہو رہا تھا۔ گزمان کا جہاز

امیس کے جہاز کے بالکل قریب تھا اور امیس کے دل میں جذبۂ انتقام تیز تر ہو رہا تھا۔ اسے یقین تھا کہ وہ ضرور اپنے بھائی اور اپنی محبوبہ کا انتقام لے کر رہے گا۔ اس کے ساتھیوں نے اس کو بہت سمجھایا کہ انتقام کا جذبہ ترک کر دے۔ لیکن اس نے ایک نہ مانی۔ یوں لگ رہا تھا کہ اس پر بھوت سوار ہوا ہے۔ ہوا چونکہ رک گئی تھی اس لیے اس کا جہاز گزمان کے جہاز تک نہ پہنچ سکا۔ اچانک ہوا تیز ہوئی۔ امیس کا جہاز آگے بڑھا امیس نے اپنے ساتھیوں کو کہا کہ گولہ بارود لے کر تیار ہو جائیں۔ دونوں جہازوں کے درمیان صرف آدھ میل کا فاصلہ رہا تھا اور وہ ایک دوسرے کو نظر آ رہے تھے۔ امیس اپنے شکار کے بہت قریب تھا۔ یکایک ایک زبردست طوفان آیا۔ گزمان کا جہاز چٹانوں سے ٹکرا کر پاش پاش ہو گیا۔ اور گزمان بھی مر گیا۔ یہ دیکھ کر امیس کو شدید غصہ آیا وہ پاگلوں کی طرح چلّانے لگا یہاں تک کہ خدا کو بھی گالیاں دینے لگا۔ چونکہ اس کا دشمن مر گیا تھا اس نے اپنی تلوار سمندر میں پھینک دی۔ عین اس وقت بجلی چمکی اور امیس اندھا ہو گیا۔

وہ کچھ دیر بے ہوش رہا اس کے ساتھی اسے کیبن میں لے گئے جب اسے ہوش آیا تو اسے اپنی غلطی کا احساس ہوا وہ زار و قطار رونے لگا اور تین دن تک روتا رہا۔ اس کی التجا پر اس کے ساتھی اسے ایک جزیرے میں لے گئے جہاں وہ آرام سے سو گیا۔ اس نے ایک خواب دیکھا۔ جب وہ جاگا تو اس نے اپنا خواب دوستوں کو سنایا کہ خواب میں گزمان کے ساتھ صلح ہو گئی ہے اور وہ دوست بن گئے ہیں۔ خواب نے اسے یہ احساس بھی دلایا تھا کہ وہ غلطی پر

تھا۔ اِسے دشمن سے بدلہ لینے کے لیے اس کا پیچھا نہیں کرنا چاہیے تھا۔

رحم دلی

مالوٹی ایک درندہ صفت بدمعاش تھا اس نے انگلیسنٹ کے جوان بھائی کو قتل کر دیا تھا اور اب انگلیسنٹ کے قتل کے درپے تھا۔ چنانچہ انگلیسنٹ بھی بھائی کا بدلہ چکانے کے لیے تیار رہتا اور اپنے ساتھیوں کو ہمراہ لے کر مالوٹی کو ڈھونڈنے نکلا۔ وہ اس کے تعاقب میں دُور تک نکل گئے۔ راستے میں انہوں نے پہاڑوں کو عبور کیا۔ قدرتی مناظر دیکھے اور پرندوں کے چہچہانے کی آوازیں سنیں۔ انگلیسنٹ کو بار بار اپنے بھائی کی یاد ستاتی تھی۔ وہ بہت ہی تھکا ہوا تھا۔ وہ ایک تنگ راستے سے گزر رہے تھے کہ اچانک ان کی نگاہ مالوٹی پر پڑی۔ راستہ اتنا تنگ تھا کہ مالوٹی بھاگ نہ سکتا تھا۔ جب اُس کو فرار کا کوئی راستہ نظر نہ آیا تو اس نے اپنا سر انگلیسنٹ کے قدموں پر رکھا اور اس سے رحم کی درخواست کی۔ انگلیسنٹ بہت خوش تھا کہ خدا نے اس کے دشمن کو اس کے سپرد کر دیا ہے اور وہ اس سے رحم کی بھیک مانگ رہا ہے۔ اُسے یہ بھی خوشی تھی کہ اب وہ دُشمن سے پُورا پُورا بدلہ لے سکتا ہے۔ اُس کے ساتھیوں نے بھی اس کو مشورہ دیا کہ وہ مالوٹی کو قتل کر دے۔ انگلیسنٹ اس کو قتل کرنے ہی والا تھا کہ اُس نے حضرت عیسیٰؑ کے نام پر اس سے رحم کی اپیل کی۔

اِس التجا کا انگلیسنٹ پر بہت اثر ہوُا اور اُس نے مالوی کو معاف کر دیا۔

اس کے بعد انگلیسنٹ اپنے ساتھیوں کے ہمراہ ایک گرجے میں گیا اور پادری کو سارا ماجرا سنایا کہ کس طرح اس نے حضرت عیسیٰؑ کے نام پر بھائیؑ کے قاتل کو معاف کر دیا اور اس کا فیصلہ خدا پر چھوڑ دیا۔ یہ کہہ کر اس نے اپنی تلوار گرجا میں رکھ دی۔ اور خود چلا گیا۔ جی ڈرامائی انداز سے انگلیسنٹ گرجے میں آیا اور واپس چلا گیا۔

اس پر پادری بہت حیران تھا۔ پادری نے سوچا کہ شاید سینٹ جارج خود گرجا میں آ گیا ہے۔ پادری نے لوگوں سے بھی یہی کہہ دیا کہ سینٹ جارج خود گرجے میں آئے تھے چنانچہ انہوں نے بھی پادری کے کہنے کو ٹھیک سمجھا۔ انہیں یقین ہو گیا کہ جب تک وہ تلوار گرجے میں ہے۔ اس گاؤں میں کوئی مصیبت اور آفت نہ آ سکے گی +

کاہلوں کی حمایت

مصروف لوگ کاہل آدمی کے کسی بھی کام کو کوئی اہمیت نہیں دیتے۔ اور نہ اس کی تعریف کرتے ہیں بلکہ اُن سے نفرت کرتے ہیں۔ حالانکہ کاہل آدمی کئی اچھے کام بھی کرتے ہیں۔ لیکن مصروف آدمی یہی سمجھتے ہیں کہ وہ کوئی کام نہیں کرتے۔ ان کا وجود بے کار ہے اور ان کے چاہنے میں ہرگز کچھ سننے کے لیے تیار نہیں ہوتے۔ ایک کاہل آدمی زندگی کی حقیقت کو سمجھتا ہے اور براہِ راست قدرتی مناظر سے لطف اندوز ہوتا ہے۔

سکول سے بھاگا ہُوا اور گلیوں میں پھرنے والا ہر لڑکا کاہل نہیں ہوتا۔ بلکہ گلیوں میں گھومنے پھرنے سے لوگوں کے متعلق اس کو بہت کچھ معلوم ہو جاتا ہے اور زندگی کا تجربہ حاصل ہوتا ہے۔ بڑے بڑے ناول نگاروں نے گلیوں سے زندگی کے کئی تجربات حاصل کیے۔ دیہاتی زندگی بھی اطمینانِ قلب اور سکون کا سبق دیتی ہے۔ اور دیہات بھی انسانی تربیت کے لیے ایک بہترین درس گاہ ہے۔

کاہلی ہماری عقل کو بڑھاتی ہے اور زندگی کے تجربات ہمارے کردار پر اثر انداز ہوتے ہیں۔ یہ ٹھیک ہے کہ ایک کاہل شخص کو بیرونی دُنیا کی تاریخ سے واقفیت نہیں ہوتی لیکن ایک مصروف شخص کے برعکس اُسے اپنے گردو پیش کے ماحول سے پوری واقفیت ہوتی ہے۔ ایک محنتی آدمی صرف اپنے روزمرّہ کے کام میں مصروف رہتا ہے اور دیگر معاملات میں اُسے کوئی دلچسپی نہیں ہوتی۔ وہ اپنی عادت کا غلام بن کر رہ جاتا ہے۔ اور اس کے لیے زندگی میں کوئی دلچسپی باقی نہیں رہتی۔

کاہل آدمی ہر وقت خوش رہتا ہے اور ایک مصروف شخص اپنے لیے بھی اور دوسروں کے لیے بھی مصیبت بن جاتا ہے۔ وہ سوسائٹی سے الگ تھلگ رہتا ہے۔ اور جب کبھی سوسائٹی میں جاتا ہے تو جھگڑنے لگ جاتا ہے۔ اس کے برعکس ایک کاہل آدمی سب کو خوش رکھتا ہے اور وہ ایک اچھا ساتھی ثابت ہوتا ہے۔

دِن رات کام کرنے میں کوئی فائدہ نہیں۔ دُنیا کا کام ہمارے بغیر بھی چل سکتا ہے۔ دُنیا کے سامنے ہمارے کام کی کوئی خاص اہمیّت نہیں۔ زیادہ محنت سے کچھ حاصل نہیں۔ کیا یہ بہتر نہیں کہ ہم بھی کاہل بن جائیں۔

تاکہ زندگی کا پُورا پُورا لُطف اُٹھا سکیں اور دُوسروں کو خوش رکھ سکیں ۔

مارکھیم

مارکھیم ایک چور تھا۔ وہ لوگوں کی مختلف چیزیں چوری کر کے ایک نوادر فروش کے پاس فروخت کرتا تھا اور اس کو یہ دھوکا دیتا تھا کہ وہ چیزیں اس کے چچا کی ہیں۔ کرسمس کا دن تھا مارکھیم اس دکاندار کے پاس آیا اور کہا کہ آج وہ کچھ بیچنے نہیں آیا ہے بلکہ اپنی محبُوبہ کے لیے کرسمس کے موقع پر دینے کے لیے ایک تحفہ خریدنے آیا ہے۔ دکاندار نے چند چیزیں مارکھیم کو دکھائیں جو اُسے پسند نہ آئیں ۔ دکاندار ایک شیشہ دکھانے کے لیے اُٹھا رہا ہی تھا کہ مارکھیم نے اُسے خنجر گھونپ دیا اور اس کا کام تمام کیا۔

عین اسی وقت دکان میں آویزاں کلاک نے تین بجائے۔ مارکھیم کچھ ڈر سا گیا۔ اس کے دماغ میں مختلف خیالات آ گئے ۔ وہ سوچنے لگا کہ اس نے غلط وقت قتل کیا ہے۔ کبھی اس کو یہ خیال آتا تھا کہ وہ گرفتار ہوا ہے اور کبھی اُسے یہ خیال آ رہا تھا کہ بازار کے لوگ اُس کو دیکھ رہے ہیں۔ اس کو پھانسی کے پھندے اور کفن کا بھی خیال آیا۔ اس کا دل لرز گیا۔ اچانک کسی نے دروازے پر دستک دی لیکن اندر سے کوئی جواب نہ پا کر وہ شخص چلا گیا۔

مارکھیم کو پھر چوری کرنے کا خیال آیا۔ اس نے مردہ دُکاندار کی

جیبیں ٹٹولیں تاکہ چابیاں تلاش کرے۔

لاش کو دیکھ کر اُسے ترس آیا لیکن وہ نادم نہ ہُوا۔ اِس کے بعد وہ ڈرائنگ روم میں گیا اور وہاں پر رکھی ہوئی چیزوں کو غور سے دیکھا۔ وہ دُکان دار کی رکھی ہوئی رقم ڈھونڈ رہا تھا۔ اس کو قدموں کی آہٹ سنائی دی۔ اندر ایک شکل کمرے میں داخل ہوئی۔ اصل میں یہ مارکھیم کی اپنی ضمیر تھی جو اس کو احساس دلانے آئی تھی۔ اُس نے مارکھیم کو مدد کی پیش کش کی۔ جس کو مارکھیم نے مسترد کر دیا۔ مارکھیم نے اُسے بتایا کہ وہ آخری جرم کر رہا ہے۔ وہ یہ پسند نہیں کرتا ہے کہ ساری عمر جرم کرتا رہے۔ اس کی ضمیر مر نہیں گئی تھی۔

صبح ہونے والی تھی اور دکان پر کام کرنے والی ملازمہ بھی آنے والی تھی۔ اس شکل نے مارکھیم کو مشورہ دیا کہ خادمہ کو بھی قتل کر دے۔ اس طرح وہ آرام سے دکان میں رکھی ہوئی رقم تلاش کر سکے گا اور اس کے قتل کی خبر بھی کسی کو نہ لگ سکے گی۔ مارکھیم اس شکل کے ساتھ گفتگو میں مصروف تھا کہ گھنٹی بجی جس کا یہ مطلب تھا کہ ملازمہ آئی ہے۔ اس شکل نے ایک دفعہ پھر مارکھیم کو مشورہ دیا کہ ملازمہ کو قتل کر دے لیکن مارکھیم پر اس کی باتوں کا اُلٹا اثر ہُوا۔ اس کی ضمیر جاگ گئی۔ اس کو اپنے گھناؤنے ماضی کا خیال آیا اور اُس کے کیے ہوئے جُرم اس کی آنکھوں کے سامنے آ گئے۔ وہ دکان دار کے قتل سے سخت پریشان ہُوا۔ اُس نے دروازہ کھولا اور مقتول کی ملازمہ سے کہا کہ مَیں نے دکاندار کو قتل کر دیا ہے۔ لہٰذا تم جا کر پولیس کو اطلاع دے آؤ۔

ادب کا مقصد

مصنف کا خیال ہے کہ آج کل ادیب سنجیدگی پسند ہو گئے ہیں۔ اور اسی وجہ سے ان میں تنگ نظری بھی آ گئی ہے۔ وہ اپنے نظریات کا پرچار ہی نہیں کرتے بلکہ ان کو پڑھنے والے پر ٹھونسنا چاہتے ہیں۔ یہی وجہ ہے کہ وہ عوام میں مقبول نہیں ہوتے۔ بقولِ ڈاکٹر جانسن کے کتاب کا مقصد یا تو یہ ہونا چاہیے کہ ہم کس طرح زندگی ہنسی خوشی سے گزار سکتے ہیں۔ یا یہ کہ ہم زندگی کی صعوبتوں کو کس طرح برداشت کر سکتے ہیں۔

برل کا خیال ہے کہ پڑھنے والوں کی خوشی کو مدِ نظر رکھنا مصنف کا فرض ہے۔ مصنف کو چاہیے کہ وہ اپنی کتاب کو اتنا دلچسپ بنائے کہ قارئین سب کچھ حتیٰ کہ اپنے آپ کو بھی بھول جائیں۔ اس سے کوئی فرق نہیں پڑتا کہ کتاب میں جو واقعات درج ہیں وہ سچائی پر مبنی ہیں یا جھوٹ پر۔ کتاب کا دلچسپ ہونا سب سے زیادہ اہم ہے۔

اس سلسلے میں برل، جارج کریب اور جارج بارو کی تعریف کرتا ہے۔ کیونکہ وہ اپنی تحریروں کو زیادہ سے زیادہ دلچسپ بنانا جانتے ہیں۔ جن سے قارئین صحیح طور پر لطف اندوز ہوتے ہیں +

فلورنس نائٹنگیل

فلورنس نائٹنگیل کا خوب صورت نام ہمارے ذہنوں میں اِس کے کارناموں کی یاد تازہ کرتا ہے۔ وہ ایک پاک دامن اور باجُرأت عورت تھی۔ اسے بچپن ہی سے لوگوں کی خدمت کا شوق تھا۔ اپنے اِرد گرد دکھی انسانیت کو دیکھ کر اُسے بہت رنج ہوتا تھا۔ چنانچہ اُس نے اپنے دل میں نرس بننے کا فیصلہ کر لیا اور نرسنگ کی تربیت حاصل کی۔

سب سے پہلے وہ ایک سینی ٹوریم کی فیچر بن گئی۔ جس پر لوگوں میں کھلبلی مچ گئی اور وہ اس کے خلاف ہو گئے۔ کیونکہ اس زمانے میں نرسنگ کے پیشے کو بہت بری نظر سے دیکھا جاتا تھا۔ لہٰذا فلورنس (جو ایک شریف خاندان سے تعلق رکھتی تھی) کے یہ پیشہ اختیار کرنے پر لوگوں نے کافی لے دے کی۔ لیکن وہ اپنے ارادے پر ڈٹی رہی۔

کہا جاتا ہے کہ وہ ایک خودسر اور مغرور عورت تھی اور افسروں کی پرواہ نہ کرتی تھی۔ لیکن غور سے دیکھا جائے تو وہ حق بجانب معلوم ہوتی ہے۔ کیونکہ ہسپتالوں میں ناقص انتظام۔ دوائیوں کی قلت اور مریضوں سے بے توجہی کو دیکھ کر اُس کا دِل کُڑھتا تھا اور وہ ناراض ہو جاتی تھی اور افسروں کی پرواہ نہیں کرتی تھی۔

فلورنس زخمی سپاہیوں کے دلوں پر حکومت کرنے والی ہی نہیں تھی۔ بلکہ نرسنگ میں ایک انقلاب برپا کرنے والی عورت تھی۔ نرسنگ

کا موجودہ معیار اسی کی کوششوں کا نتیجہ ہے۔ اُسے اپنے جذبات پر پُورا پُورا قابو تھا۔ لوگوں کے دُکھ درد پر رونے کی بجائے وہ اُن کے غموں کا مداوا کرنے کی کوشش کرتی تھی۔ جنگ کریمیا سے واپسی پر اُسے پچاس ہزار پونڈ کی خطیر رقم انعام کے طور پر پیش کی گئی جو اُس نے نرسنگ کی ایک تربیت گاہ قائم کرنے کے لیے دے دی۔

مکڑیوں کی وادی

ایک ظالم و جابر، نفس پرست اور سخت گیر سردار اپنے دو ساتھیوں کے ساتھ ایک لڑکی کے تعاقب میں جا رہا تھا جو اس کے چنگل سے نکل کر بھاگ گئی تھی۔ وہ ایک ایسی وادی میں پہنچ گئے جہاں بہت بڑی بڑی اور خوف ناک مکڑیاں تھیں۔ مکڑیوں نے اُن پر حملہ کر کے اُن کے ایک ساتھی اور اُس کے گھوڑے کو ختم کر دیا۔ سردار اپنے دُوسرے ساتھی کے ساتھ واپس بھاگ کھڑا ہوا۔ اُس کی تلوار ٹوٹ گئی اور گھوڑا مر گیا۔ دُوسرے ساتھی نے سردار کو اس کی بزدلی پر نفرین کی کہ اس نے ایک ساتھی کو مکڑیوں کا شکار بننے سے بچایا نہیں۔ سردار نے اس ڈر سے کہ یہ واپس جا کر اس کو بدنام کرے گا۔ اُسے قتل کر دیا اور اس کے گھوڑے پر بھی قبضہ کر لیا اور واپس چل دیا۔ اس کا خیال تھا کہ لڑکی کو ان خوف ناک مکڑیوں نے ختم کر دیا ہوگا۔ لیکن اس وقت وادی کے دوسری طرف سے اُٹھتے ہوئے دھوئیں نے اُسے لڑکی کے زندہ ہونے کا یقین دلایا لیکن وہ مکڑیوں کے خوف سے وادی کے اس طرف جانے کی جُرأت نہ کر سکا۔

چائے

چائے کی ابتداء کیسے ہوئی - اِس بارے میں چینیوں کا عجیب وغریب خیال ہے - ان کے عقیدے کے مطابق چین کا ایک شہزادہ ہر وقت اللہ کی یاد میں مصروف رہتا تھا - ایک دفعہ نیند نے اس کو بہت تنگ کیا - اس پر اسے بہت غصّہ آیا اور اُس نے اپنی آنکھوں کے پپوٹے اُکھاڑ کر پھینک دیئے - اور جس جگہ وہ پپوٹے گرے اُس جگہ چائے کا پودا اُگ آیا - اُس شہزادے کو یہ بھی کشف ہؤا کہ اگر ان پتّوں کو اُبال کر پیا جائے تو انسان پر نیند غالب نہیں آ سکتی -

انگریزوں کا خیال ہے کہ ۱۶۶۶ء میں چائے ہالینڈ سے انگلستان لائی گئی - چارلس دوم کی ملکہ کیتھرائن نے اِس کو بہت پسند کیا - ابتداء میں لوگ چائے کی پتیاں اُبال کر اُن میں نمک اور مکھن ملا کر انہیں کھاتے تھے اور پانی کو پھینک دیتے تھے - پھر آہستہ آہستہ اُنھوں نے چائے پکانا سیکھ لیا -

مصنّف چائے بنانے کے متعلق مختلف ہدایات دیتا ہے - اس کے مطابق چائے بنانے میں زیادہ برتنوں کی ضرورت نہیں - صرف ایک خالی کیتلی اور چائے دانی کی ضرورت ہے - چائے دانی میں مناسب پتی ڈال دینی چاہیے - اگر ضرورت سے زیادہ پتی ڈال دی گئی تو چائے مزہ نہیں دیتی اور اس میں خوشبو باقی نہیں رہتی اور اگر پانی کو زیادہ اُبالا جائے تو پھر چائے بدمزہ ہو جاتی ہے -

عورتوں کی نسبت مرد اچھی چائے بنا سکتے ہیں اور سب سے اچھی چائے طالب علم تیار کرتے ہیں۔ ان کے پاس کافی وقت بھی ہوتا ہے اور وہ چائے کے شوقین بھی ہوتے ہیں۔ جہاں تک مردوں کا تعلق ہے وہ چائے چکھ کر ہی اس کی قسم اور عمدگی کا اندازہ لگا سکتے ہیں۔ لیکن عورتیں چائے کا برانڈ اور لیبل دیکھ کر اس کی قسم کا اندازہ لگاتی ہیں۔ گلڈ سٹون۔ ڈین سٹینلے۔ مارٹلے اور کولرج جیسے بڑے بڑے آدمی بھی چائے کے رسیا تھے۔ ڈاکٹر جانسن چائے کے حد سے زیادہ شوقین تھے یہاں تک کہ وہ چائے پیالیوں میں نہیں بلکہ چائے دانیوں میں چاہتے تھے۔

چائے کی مختلف اقسام ہیں۔ سب سے اچھی چائے چینی یا مشرقی ممالک میں پائی جاتی ہیں۔ ریلوے سٹیشن پر جو چائے ملتی ہے وہ بہت ہی ناکارہ قسم کی ہوتی ہے اور مہنگی بھی ہوتی ہے۔ اسی طرح ہسپتالوں اور بحری جہازوں کے ریسٹورانوں میں بھی ناقص چائے ملتی ہے۔ لیکن بحری جہاز میں بھوک اس قدر شدید ہوتی ہے کہ چائے کے ناکارہ ہونے کا خیال بھی نہیں آتا۔

آگرہ

اکبر اعظم کے پوتے شاہجہان نے ہندوستان پر بڑی شان و شوکت سے حکومت کی۔ وہ آرٹ کا بے حد شوقین تھا۔ اُس نے آگرہ میں عالی شان اور دیدہ زیب عمارتیں تعمیر کیں جن کی بدولت آگرہ کو

شاہجہان کا شہر کہتے ہیں۔ اس نے اپنی بیوی ممتاز محل کی وفات پر اس کی قبر پر ایک عالی شان مقبرہ تعمیر کرایا۔

شاہجہان نے آگرہ شہر کو خوب صورت بنانے میں کوئی کسر باقی نہ رکھی۔ اس شہر کی عمارتیں اس کی آرٹ دوستی کا نمونہ پیش کرتی ہیں۔ آگرہ کا قلعہ اور دوسری عمارتیں اس کے ذوق کی عکاسی کرتی ہیں۔ اسی لحاظ سے آگرہ کو شاہجہان کا آئینہ بھی کہتے ہیں۔

آگرہ کی موتی مسجد نہایت خوب صورت ہے۔ یہ سنگِ مرمر کی بنی ہوئی ہے۔ یہ دہلی کی موتی مسجد سے عالی شان ہے۔ اس کے تین گنبد ہیں۔ ذاتی رہائش کے لیے شاہجہان نے ایک بہت بڑا محل بنوایا جس میں شاہ کی وفات کے بعد بھرت پور کے جاٹ رہتے تھے جنھوں نے اس کو ویران کر دیا۔ آج بھی اس کو دیکھ کر شاہجہان کی شان و شوکت کا اندازہ ہو سکتا ہے۔ اب بھی یوں محسوس ہوتا ہے کہ شاہجہان تخت پر بیٹھا ہے اور قندھار اور شیراز کے سفیر اس کی خدمت میں جھک کر آداب بجا لاتے ہیں اور خوب صورت لونڈیاں کمر بستہ خدمت کے لیے تیار ہیں۔ محل کو دیکھ کر یہ بھی اندازہ ہوتا ہے کہ شاہجہان نے زندگی کے آخری ایام کس طرح قید و بند میں اسی محل کے ایک چھوٹے سے کمرے میں گزارے اور مرتے دم تک وہ تاج محل کو دیکھتا رہا۔

تاج محل دُنیا کے عجائبات میں سے ایک ہے۔ یہ سفید سنگِ مرمر کا بنا ہوا ہے۔ یہ ایک سفید چبوترے پر ہے۔ درمیان میں ایک چمکدار سفید گنبد ہے۔ اس چبوترے کے چاروں کونوں پر مینار ہیں جو

اس کی خوب صورتی میں اضافہ کرتے ہیں۔ تاج محل کا باغ بھی اپنی مثال آپ ہے۔ اس میں قسم قسم کے درخت اور پھول ہیں۔ پھولوں کی مہک اور تاج محل کی خوب صورتی الف لیلیٰ کی داستانوں کا گمان پیدا کر دیتی ہے۔ اس عمارت کو دیکھ کر انسان اپنے آپ کو بھول جاتا ہے اور مسحور ہو جاتا ہے۔

ملکہ کے پہلو میں شاہجہان کی قبر اُن کی باہمی محبت کی یاد تازہ کرتی ہے۔ دونوں کے مزار زمین دوز تہہ خانے میں ہیں۔ ان تک پہنچنے کے لیے سیڑھیاں لگی ہوئی ہیں۔ اس جگہ ٹھنڈی ہوا آتی ہے۔ گو یہاں اندھیرا بہت ہے لیکن شاہجہان جیسے شہنشاہ کے لیے یہ جگہ نہایت موزوں اور مناسب ہے۔

جنرل گارڈن کا انجام

مہدی کی فوجوں نے خرطوم کا محاصرہ کر رکھا تھا۔ جنرل گارڈن خرطوم کا حاکم تھا۔ اس کے پاس صرف پندرہ دن کی خوراک موجود تھی۔ وہ بہت پریشان ہوا اور اس نے امداد طلب کرنے کے لیے ایک بحری سٹیمر میٹاما بھیج دیا تاکہ وہاں کے کمانڈنگ آفیسر کو حالات کا پتہ لگ سکے۔

اسی دوران جنرل گارڈن کو اطلاع ملی کہ برطانوی دس ہزار سپاہی دریائے نیل کے راستے خرطوم آنے کے لیے تیار کھڑے ہیں لیکن دریائے نیل میں پانی کی کمی کی وجہ سے وہ بحری جہاز میں آنے سے قاصر ہیں۔ جس وجہ سے

انہیں خشکی کا راستہ اختیار کرنا پڑا اور وہ ۲۰ دسمبر کو روانہ ہوئے۔
گو جنرل گارڈن کے اندازے کے مطابق خوراک ۲۵ دسمبر تک کے لیے کافی تھی تاہم اس نے ۲۶ جنوری تک گزارہ چلایا۔ خوراک کے ختم ہونے کی وجہ سے شہر میں زبردست قحط پڑ گیا سینکڑوں لوگ روزانہ مرنے لگے۔ گارڈن لوگوں کی ہمت بندھاتا رہا اور وقتاً فوقتاً کمک پہنچنے کی افواہیں پھیلاتا رہا۔ لیکن حالات بہت بگڑ چکے تھے لوگ بے دل ہو گئے تھے اور ان کو سنبھالنا مشکل کام تھا۔

دوسری طرف امدادی فوج آہستہ آہستہ خرطوم کی طرف بڑھ رہی تھی اور مہدی کو ان کی آمد کا پتہ لگ چکا تھا۔ چنانچہ اس نے فوری طور پر معاملہ ختم کرنا چاہا اور خرطوم پر قبضہ کرنے کا مصمم ارادہ کر لیا۔ اس نے دشمن کے کمزور حصہ پر زبردست حملہ کیا اور آسانی سے شہر میں داخل ہو گیا۔

مہدی کے اچانک بھرپور حملے سے جنرل گارڈن ششدر رہ گیا۔ وہ کچھ نہ سوچ سکا کہ کیا کرے۔ عربوں نے اس کے محل پر دھاوا بول دیا۔ اس کی موت کا یقینی پتہ کسی کو نہ لگ سکا بلکہ مختلف افواہیں ہیں۔ کچھ لوگ کہتے ہیں کہ جونہی وہ محل سے باہر نکلا تو عربوں نے اس پر حملہ کر دیا اور اس نے بغیر کسی مدافعت کے اپنے آپ کو ان کے سپرد کیا۔ کچھ لوگ کہتے ہیں کہ اس نے بڑی بہادری سے دشمن کا مقابلہ کیا۔ وہ آخری دم تک لڑتا رہا۔ مہدی کی فوجوں نے لڑتے لڑتے

اُس کا سر قلم کیا اور وہ مہدی کے پاس لے گئے۔

یہ ۲۶؍ جنوری کا واقعہ ہے۔ امدادی فوج خرطوم کی طرف بڑھ رہی تھی۔ جہاز کے ٹکرانے کی وجہ سے وہ مزید تاخیر سے پہنچی اور اُن کے پہنچنے سے دو دن پیشتر ہی خرطوم فتح ہو چکا تھا اور جنرل گارڈن کا خاتمہ ہو چکا تھا۔

ختم شد

فیاض پریس لاہور